From the words वाचा स्वचरितार्थया, it appears ~~that~~ in Dandin's days it was understood that Sudraka's writings consisted of autobiographical matter[1] Thus it has been pointed out that the Mrich embodies several incidents from Sudraka's life, Charudatta is said to represent Bandhudatta, who was Sudraka's intimate friend and frequently assisted him in times of danger, and Aryaka is said to be intended for Sudraka himself As Svati the Andhrabhritya prince whom he defeated, ruled till about 56 B C, an attempt has been made to identify this Sudraka with king Vikramaditya, the founder of the *Samvat* era, at present however it remains merely in the form of a suggestion This Sudraka, whose date would thus be about 56 B C, must obviously be different from the founder of the Andhrabhritya dynasty Their dates, however, are not far separated from each other, and one is tempted to believe that there is probably some confusion somewhere in this account, and that the two Sudrakas might after all merge into one and the same person For the present, however, we must continue to treat Dandin's Sudraka separately, and the final pronouncement on this vexed question must be suspended till we learn more of this king, either from Dandin's own work or some similar source Those who are not prepared to accept Col Wilfred's identification might, as the next alternative, accept this Sudraka[2] as the author of the Mrich The particulars given by Dandin neither agree nor conflict with those found in the Prastavana of our play, except perhaps in one particular Dandin has described Sudraka as a Brahmana, and in the Prastavana he is described as द्विजमुख्यतम, "the best among the Brahmanas", if we accept the natural meaning of the compound as it appears at first sight It is, however, a minor point, and cannot be made the basis of any serious identification between the two kings

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1 The above particulars are taken from a learned paper on Dandin's *Avantisundarikatha* by M R Kavi, M A, read at the Second Oriental Conference of Calcutta and published in its *Proceedings* (1923) pp 193 201 The original work of Dandin has been announced for publication

2 For instance, Mr Kavi unhesitatingly accepts him thus in his paper to which we have referred above

(3) The adventures of a king Sudraka were sung by the poets Ramila and Somila,[1] who were probably his contemporaries or lived after him Somila appears to be the same as Saumillaka, whom Kalidasa has mentioned with respect in the Malavikagnimitra,[2] thus the date of Ramila and Somila would fall before that of Kalidasa, whom we place in 56 B C, though how long before we cannot say This Sudraka, therefore, about whom Ramila and Somila have written, might have been the Andbrabhritya Sudraka, rather than Dandin's Sudraka, as we must allow for some time to elapse before a host of legends can gather around a king so that a कथा may be composed concerning his life The name of Sudraka also occurs in the titles of three other works, विक्रान्तशूद्रक, a drama by an unknown author which is quoted in the Sarasvatikanthabharana, शूद्रकवध, which is a Parikatha referred to by Rayamukuta, and शूद्रकचरित, by an author named Panchasikha As these works are not at present accessible, it is not possible to investigate whether they yield any historical information The name of Sudraka became so famous that a host of Indian rulers, especially of the Pallava and the West-Ganges families, adopted titles, consisting of the word शूद्रक as a symbol of valour [3]

(4) The famous name of Sudraka soon acquired a legendary halo of antiquity and was freely introduced into numerous tales, it is found mentioned in many well-known Sanskrit works Thus, to quote Prof Keith, " He was to Kalhana in the *Rajtaramgini* a figure to be set beside Vikramaditya, the *Vetalapanchavimsati* knows of his age as a hundred, and gives as his capital either Vardhamana or Sobhavati, which is the scene of his activities according to the *Kathasaritsagara*, which tells of the sacrifice of a Brahmin who saves him from imminent death and secures his life of a hundred years by killing himself In the *Kadambari* he is located at Vidisa, and in the *Harshacharita* we hear of the device by which he got rid of his enemy Chandraketu, prince of Chakora, while Dandin in the *Dasakumaracharita* refers to his adventures

1 *Cf* तौ शूद्रककथाकारौ रम्यौ रामिलसोमिलौ । काव्यं ययोर्द्वयोरासीदर्धनारीनरोपमम् ॥ Rajasekhara Prof Bhide assumes that Ramila and Somila were the court-poets of Sudraka *Vide* his Introd to Svapna p 35

2 प्रथितयशसा भासकविपुत्रसौमिल्लकादीनां प्रबन्धानतिक्रम्य &c, p. 2

3 Introduction to *Chaturbhani* (Madras 1922), p IV

in several lives " These statements go to show that Sudraka was more or less a mythical personago to these later authors, and there is little historical truth to be gleaned from these accounts, they do not help us at all in ascertaining to which of the two Sudrakas the Mrich should rightly be ascribed

(5) Vamana, in his Kavyal-S-V., mentions Sudraka by name as famed for writings exhibiting the श्लेषगुण He does not state whether Sudraka was a king, and, as the Mrich is not a work that particularly excels in श्लेषगुण, it is even doubtful if he knew Sudraka as the author of the Mrich Probably he had before him some other works of our author So, although we know when Vamana flourished, which is about 800 A D, we gather next to nothing from his work concerning our author or our play, nor do we get any new data for Sudraka's age Unfortunately we do not find that the Mrich is quoted by any other writer on rhetorics whose date can be placed before Vamana's The *Dasarupaka* quotes from the Mrich, though it does not mention Sudraka, as however it was written at the end of the tenth century A D, its testimony serves no purpose in our inquiry

(6) Prof Konow, in his work on the Sanskrit drama, has started the theory that Sudraka is to be identified with an Abhira prince called Sivadatta who ruled in the third century A D. This, however, seems to be extremely doubtful The sole argument that is put forward to establish this result is the fact that in our play Palaka is represented as having been overthrown by Aryaka, who was the son of 'a herdsman' (गोपाल), and the word आभीर means 'a herdsman' This is obviously too slender a reed to rely upon, and Prof Konow's theory has consequently not found acceptance among scholars

(7) Similar efforts have been made, on the strength of solitary words and expressions occurring in the play, to place Sudraka in the second century A D; *e g.*, the expression रुद्रो राजा (VIII 34, p. 286) is held to refer to king Rudradamana of the Kshatrapa dynasty, whose date is given as 130 A D, so that the Mrich would be posterior to that, the word नाणक occurring in I. 23 is believed to have come into use by the time of king Kanishka who lived in the first century A D., so that the Mrich would have to be placed after that. These attempts fall in the

category of Prof Konow's inference from the word गोपाल, and cannot be considered as convincing

We are thus left to make a choice between the Sudrakas described under (1) and (2), the materials for this choice are lacking, though it is clear that the Mrich. must have come from the pen of one of these two It will thus have to be placed either in the third or the first century B C,[1] which makes it one of the earliest of Sanskrit plays now extant We shall proceed to examine how far this claim to antiquity is supported by internal evidence, we shall find that it is all in favour of an early date But here, too, critics have twisted various points to suit their own pet theories, as an instance we might mention that the law suit described in the ninth Act is stated to be "in accordance with the rules of the law-books of the 6th or 7th century," the implication being that the Mrich cannot be older than that, but what grounds are there for supposing that similar rules *did not hold good* in the first century B C too? Until that is definitely disproved the argument is of no value at all The following are among the principal features of the internal evidence afforded by the play — (*a*) The drama refers to a period when Buddhism was in a flourishing condition The *Bhikshu* is introduced as an ascetic to whom respect is paid by the people, and his practices are described with great detail and accuracy of observation, he finally becomes the head of all the monasteries (*cf* तत्पृथिव्यां सर्वविहारेषु कुलपतिरयं क्रियताम् । p 404) Buddhism began to decline about the beginning of the Christian era, before which period, therefore, the play can safely be held to have been composed, indeed, as is pointed out by Sir Dr. Bhandarkar,[2] under the Andrabhrityas the religion of Buddha was in a flourishing condition. (b) Many minute rules

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1 This would of course make Sudraka a predecessor of Kalidasa Some scholars, who would like to see Sudraka put later than Kalidasa, put forward the plea that since Kalidasa does not mention Sudraka, while he refers to Bhasa, Kaviputra, and Saumillaka with respect, Sudraka must not have been known to him and therefore did not exist before him Such "argument by silence" is always ineffective, and can never be said to prove what it seeks to prove, for Kalidasa was not expected to enumerate *all* the famous poets with whose works he was acquainted We have referred to it here as reasoning on similar lines is not infrequently met with in antiquarian discussions

2 *Early History of the Dekkan*, p 31

given by later writers on dramaturgy, such as those relating to the predominance of a particular *rasa*, and the assignment of a particular Prakrit dialect to a particular character, seem to be not observed by or unknown to Sudraka. (*c*) The reference to वैशिकी कला (I 4) and the introduction of a courtesan as the heroine seem to be synchronous with the period when Vatsyayana wrote the वैशिक chapter of his Kama-Sutra, and Vatsyayana cannot be placed later than about 100 B C (*d*) The play contains many references to astrological science In sl 33 of Act IX the planet अङ्गारक is described as the enemy of बृहस्पति, which is contrary to the opinion of modern astrologers led by Varahamihira, but is in strict agreement with the view of ancient writers to whom Varahamihira refers (see Brihajjataka II 16, 15) As Varahamihira flourished at about 500 A D, the Mrich must be placed many centuries before that (*e*) The general style of the play represents, in its simple grace and picturesque expression, the earlier style of Sanskrit dramatists, such as Bhasa, it is not so polished as that of Kalidasa, and not at all as elaborate and artificial as that of Bhavabhuti and Bhattanarayana. While none of these considerations would by themselves assign any specific date to our play, still, taken together and in conjunction with the other previously known facts, they substantially strengthen the probability of the Mrich being a production of the 2nd century B C.

We have thus tried to show that the tradition which ascribes the Mrich to king Sudraka may be relied upon, a being universally current, and that this Sudraka was either identical with the founder of the Andhrabhritya dynasty (200 B C, and this is more probable), or may be a king of Ujjayini described by Dandin (56 B. C) As regards the details of his life, those in the Prologue have not been denied by any authority, and might therefore be taken as fairly accurate, if we accept Dandin's description of Sudraka, we get several additional facts which conflict with none in the Prologue Beyond them little else is known about our author

As regards Sudraka's works, nothing was known to be written by him except the *Mrichchhakatika*, only recently a Bhana called *Padmaprabhritaka* has been published in South India,[1] and its

1 In the booklet titled *Chaturbhani*, which is referred to before

editors claim that it is by the well known author of the Mrich This Bhana is an inferior production covering twenty eight pages in print, whose style of composition bears little or no affinity to that of the Mrich, but is on a par with the conventional mode affected by later writers We have, therefore, very great hesitation in accepting the piece as a genuine production of our author A third work *Vatsarajacharita* (also called *Vinavasavadatta*) is ascribed to him by Vallabhadeva, an edition of it has been announced for publication by the same editors, but the work is not yet accessible to us and hence its authenticity cannot be discussed at present, it may be assumed, however, on the authority of Vallabhadeva The editors further state, in their introduction to the Padmaprabhritaka, that Sudraka, probably wrote a fourth drama, a Prakarana styled *Kamadatta* On this point, too, the information available is tantalizingly meagre Possibly we may be on the eve of important discoveries, which would be eagerly welcomed by all interested in the life and writings of the great artist who wrote the *Mrichchhakatika*

III THE PLAY

(1) The Plot

The *Mrichchhkatika* is a drama in ten Acts based on the story of the love of Charudatta, a prominent but poor inhabitant of Ujjayini, and Vasantasena, an exquisitely beautiful but pure minded courtesan of the same city The following is a summary of the plot as it is developed in the course of the various Acts —

Act I In the Prelude (*Prastavana*), after the Benedictory stanza (*Nandi*), the Sutradhara gives some interesting particulars about the author of the play which he is about to stage A conversation between him and his wife (Nati), which follows, is intended chiefly to lead up to the entrance of the Vidushaka (Maitreya), at which point the action of the play properly begins Maitreya is a poor Brahmana and an honest and sincere friend of Charudatta, a wealthy citizen of Ujjayini who, however, no longer possesses his former wealth, having spent it all in noble and charitable deeds. One Churnavriddha, who is Charudatta's friend, sends a cloak by Maitreya with instructions to give the same to

his master Charudatta enters, and the cloak is duly handed over to him Their conversation for a while turns upon Charudatta's poverty, then Vasantasena comes upon the scene She is being pursued by Sakara (Samsthanaka), the brother-in-law of king Palaka of Ujjayini, and the villain of the piece He is a debauchee, a coward and a fool, with an exaggerated idea of his own importance and power, he is accompanied by two of his followers, Vita and Cheta They entreat, cajole and threaten Vasantasena by turns, but all the same with great indignation she rejects Sakara's suit She takes refuge in Charudatta's mansion, and in the darkness of the night her pursuers light on Radanika, a maid in Charudatta's employ, mistaking her for the object of their search Maitreya intervenes and turns them all out Vasantasena is next introduced to Charudatta, she had already heard of his virtues and fallen in love with him, contrary though it was to the profession of a courtesan to become attached to a penniless man Wishing to keep up the acquaintance, she employs an ingenious device, she leaves her ornaments with Charudatta, ostensibly for safe custody, but really with the object that they should serve as an excuse for further communication with him She then leaves, escorted by Charudatta who on returning makes over the ornaments to Maitreya for safe keeping

Act II Vasantasena, talking in confidence with her maid Madanika, reveals the warmth of her feeling for Charudatta, and also the real reason of depositing those ornaments with him Then follows a scene introducing a number of gamblers, one of them, Samvahaka, is running away without paying his debt, and is being pursued by his creditor and the master of the gaming-house Assisted by another gambler, Samvahaka escapes and takes shelter in the house of Vasantasena, who in her kindness pays his debt for him and rids him of his pursuers Samvahaka is tired of gambling, and leaves after declaring his resolve of donning the robes of a Buddhist mendicant (Bhikshu) One of Vasantasena's servants then enters and relates how he had just rescued a Bhikshu (—i e, presumably, Samvahaka—) and how his brave act was rewarded by Charudatta by the gift of his own cloak. This affords her another proof of the noble generosity of the worthy Charudatta, she takes the cloak and wears it herself, for she loves everything belonging to her beloved and worshipped hero.

Act III There was a Brahmana in Ujjayini named Sarvilaka, who having fallen in love with Madanika, the slave-maid of Vasantasena, wanted to pay her ransom and marry her Being himself poor, he had turned a burglar to obtain the necessary amount of gold He breaks into Charudatta's house by night when all are wrapped in the arms of slumber, and happens to steal those very ornaments of Vasantasena which Maitreya had to keep with himself The theft is soon discovered Charudatta is distressed by the loss, not because the money meant anything to him, but because the ornaments were kept with him *as a deposit*, which he was bound in honour to return on demand His wife Dhuta, however, whose nobility is on a par with her husband's, hands over her own necklace to help him out of the difficulty Charudatta thereupon asks the Vid to go to Vasa with that necklace, which he was to offer to her in exchange for her own ornaments, which, he was to state, were lost by his master at gambling, under the belief that they belonged to himself

Act IV Sarvilaka calls upon Madanika with a view to buy her freedom with those stolen ornaments On being questioned as to the source of his sudden accession to wealth, he half-confesses that they belonged to Charudatta Madanika, however, had recognized them as the property of her mistress, she recommends that Sarvilaka had better return them to where he had taken them from Sarvilaka, however, could not face Charudatta as a declared thief, as an alternative, therefore, she urges him to see Vasantasena and offer them to her, professing that Charudatta had sent them back by him, as his house was thought unsafe Sarvilaka does so, but Vasantasena, who has listened to the preceding conversation, is not taken in by the pseudo-messenger Nevertheless in her goodness of heart she bestows Madanika on her adventurous suitor Sarvilaka has to leave suddenly in a hurry to go to the assistance of his friend Aryaka, whom king Palaka had imprisoned for fear he might become the king, as a seer had predicted he would Vasa is next visited by Maitreya, who, it may be remembered, is deputed by Charudatta to offer her his wife's necklace in exchange for those lost ornaments Vasantasena is deeply touched by this fresh proof of Charudatta's nobility, and she sends word with the Vid that she would be calling upon Charudatta that evening

Act V Vasantasena pays her promised visit, inspite of a terrible thunderstorm raging in the streets [This gives the poet an opportunity to introduce several fine stanzas descriptive of rain, thunder and lightning] On reaching Charudatta's house, she returns those ornaments to him under the plea that she had lost *his* necklace, just as he had formerly lost *her* ornaments, thereby intim. ting that she had seen through the ruse, well-meant though it was The lovers have now come together, and there is nothing left that can mar their happy union, with which consummation the central theme of the play reaches its climax

Act VI Vasantasena passes the night in Charudatta's house, in his company In the morning Charudatta leaves home early, with instructions to his servant to bring Vasa to the *Pushpaka-randaka* garden, in a carriage Before that is done, we have a touching scene, where Rohasena, Charudatta's son, is described as crying because he was given *an earthen toy cart* (*Mrichchhakatika*) to play with, instead of a golden one desired by him Vasa gives him her ornaments out of which the boy is to get a toy-cart made, and thus sends him away happy [This is the incident that gives our play its title]. Then the servant Vardhamanaka comes in and announces that the carriage is ready, Vasantasena asks him to wait, while she finishes her toilet He, however, suddenly remembers that he has forgotten the carriage cushions, and goes back to bring them In the meanwhile there comes in Sakara's servant, Sthavaraka, who, too, is driving his master's carriage in the same direction Vasantasena gets into his carriage, by mistake, without his being aware of it, and is thus taken to the garden (where she would reach a little later than she was expected to do) Just at this time Aryaka, whom Palaka had imprisoned, has escaped from his cell, he hapnens to meet the carriage of Vardhamanaka as the latter was coming back While the back of the driver was turned, Ayraka gets into his carriage, Vardhamanaka believing that it was Vasa who had entered Thus they drive on, but are shortly stopped by two of the city's guards who insist upon inspecting the carriage One of them, Chandanaka, looks in first, he recognizes the prisoner, but promises to help him to escape, he therefore deliberately picks a quarrel with the other guard, Viraka, whom he beats and drives off The road now being clear, Aryaka escapes in safety, Vardhamanaka never discovering all the while whom he was really driving

Act VII Vardhamanaka brings the carriage to the *Pushpa-karandaka* garden, where Charudatta is awaiting Vasantasena, as it is, however, it is Aryaka, and not Vasa, who steps out of the carriage True to the innate generosity of his heart, Charudatta promises him safety and advises him to proceed further in the same carriage, as that would allay suspicion, they two part the best of friends, Aryaka in gratitude and Char in the consciousness of a good deed performed Char leaves without further waiting there for Vasantasena, for he did not like to be seen there after he had assisted in the escape of Aryaka, which was virtually treason towards she king

Act VIII The Bhikshu (Samvahaka) visits the *Pushpaka-randaka* garden to wash his robe, where he is variously harassed by Sakara and finally driven away Sakara is waiting for his carriage, which at length arrives, he is surprised to find Vasanta-sena inside, though of course it is a very welcome surprise, as it affords him an opportunity to renew his attentions to her She spurns him, whereupon Sakara, like the fool that he is, conceives the idea of killing her by way of punishment He asks his followers, Vita and Cheta, to do the killing, which they promptly and emphatically refuse Sakara then decides to kill her himself, he gets rid of Vita and Cheta under one pretext and another, and then strangles the helpless girl She falls down senseless, though not dead, he however, believes that he has killed her On the return of Vita and Cheta on the scene, Sakara boasts of his exploit, Vita is disgusted with his master and his ways, and leaves him to join the newly formed party of Arvaka Sakara orders the Cheta to go to his palace, where he intends to hold him a prisoner, lest he might give out the secret concerning the real author of the crime Finally, he hits upon the idea of proclaiming Charu-datta as the murderer of Vasantasena, this would be sweet and complete revenge, for Charudatta was his rival in her affections, and it was for *his* sake that she spurned him, as he believed On the departure of Sakara the Bhikshu comes back to the spot to dry his robe, and discovers Vasantasena He restores her by rendering her first aid, and takes her to a convent (*Vihara*) hard by.

Act IX The scene is now shifted to the court of justice, where in the presence of a presiding Judge and two assessors,

Sakara formally charges Charudatta with having enticed Vasa to his garden and there murdered her for the sake of her ornaments The Judge opens the case by calling for Vasantasena's mother, who gives evidence about the existence of a love affair between her daughter and the citizen Charudatta, she also states that so far as she knew Vasa was then supposed to be in Charudatta's house Next Charudatta himself is sent for, who denies any exact knowledge of Vasantasena's movements In the meantime Viraka arrives to lay information against his fellow guard Chandanaka who had mauled and assaulted him while he was trying to inspect a carriage which belonged to Charudatta and in which Vasantasena was supposed to be travelling in the direction of *Pushpakarandaka* garden. The Judge sends him to find out if a woman's dead body was lying in the garden. As ill luck would have it, a dead body of a woman *was* lying there, who had been accidentally killed by the fall of a tree Viraka comes back and reports what he has seen This is sufficient evidence to charge Charudatta with Vasantasena s murder; he, however, makes no very serious effort to establish his innocence, so much weighed down he is with the thought that now that Vasantasena was no more, life would be without interest to him, and further that he, being penniless, would not be believed in what he would say to the contrary and that the Judge would not give him a fair hearing As a matter of fact, the Judge is quite favourable, but he has to investigate the truth, the guilt of Char is already apparent by his half silence, and further damning evidence is unwittingly given by Maitreya who brings with him Vasantasena's ornaments, the same that she had given to Rohasena, the ornaments are pointed out by Sakara as the motive of the crime, and they belonged to Vasa and came from Charudatta's house The chain of evidence is now practically complete Charudatta does not give any satisfactory explanation, and the Judge has to declare him guilty King Palaka, thereupon, pronounces the death sentence upon the murderer, as Charudatta is now adjudged to be He is to be taken to the cemetery and there impaled as a warning to all similar wrong doers

Act X Charudatta is being taken to the cemetery by two Chandalas, who are to act as his executioners, though they don t much relish their job Charu 's guilt is proclaimed at each procla-

mation station on the way Maitreya brings in Rohasena so that his father might have a last look at his son's face, Maitreya entreats the Chandalas to release Charu, which of course they cannot Then Sakara's servant Cheta, whom his master had put in irons, hears the proclamation, anxious to declare the truth, he resolutely jumps into the street, chains and all, from the room wherein he was confined He denounces Sakara as the guilty party, but the latter arrives there at this juncture and somehow manages to prove, to the satisfaction of the simple-minded Chandalas, that the Cheta was a thief and a liar and that therefore his statement was not to be relied on Then they reach the place of execution, where Charu is now about to be impaled But the Bhikshu accompanied by Vasantasena arrives there in the nick of time, the charge of murder falls through and the innocence of Char is at once fully established, as also Sakara's guilt Sarvilaka then enters and announces that Aryaka had killed the wicked king Palaka and installed himself on his throne as his successor For the valuable aid rendered by him in times of need, Char is rewarded by Aryaka with the gift of the kingdom of Kusavati The title of 'wife' is conferred upon the virtuous Vasantasena, to whom the stigma of being called a courtesan would now no longer attach Similar suitable honours are also conferred upon Samvahaka, Sthavaraka, the Chandalas, Chandanaka, and even the villainous Sakara, for Char was not the person to revenge himself on a fallen enemy After this happy conclusion, the play terminates with the usual stanza (*Bharatavakya*) containing an expression of goodwill towards all and unhappiness for none

The student will see, from the foregoing sketch of the story, that the principal points in the development of the plot are — (1) The handing over by Vasa of her ornaments into Char 's keeping as a deposit, (2) Samvahaka's being introduced to Vasantasena, who lays him under an obligation by paying his debt, (3) Sarvilaka's theft of Vasa 's ornaments, and their subsequent return by him to Vasa herself, (4) Charudatta's sending the necklace in exchange for the ornaments, (5) Vasantasena's visit to Char and their union, (6) the interchange of the carriages, owing to which Aryaka and Charudatta become friends and which gives Sakara an opportunity to lay violent hands on Vasa, (7) Vasantasena's

rescue by Samvahaka, (8) the charge of murder against Charu-datta, which is apparently proved by (*a*) the discovery of the female corpse, and (*b*) the finding of Vasa.'s ornaments on the person of Maitreya, (9) the death-sentence passed on Char., and (10) the arrival of the Bhikshu and Vasantasena on the scene of the execution which brings about the denouement

(2) The Sources of the Plot

Bhasa's Charudatta as the Basis of the Mrich

The foregoing ananlysis of the plot would show that it has been constructed with no inconsiderable skill, the author having successfully welded together a variety of exciting incidents so as to maintain the spectators' interest right up to the end The Mrich stands at the head of all Sanskrit plays in providing us with a plot that is neither poor nor colourless, it is a love story full of adventures that stand apart by themselves outside the conventional class of super-human agency or insipid intrigues The credit for inventing this distinctly fresh and vigorous plot had long been given to Sudraka, as a writer of original creative power, when the discovery of Bhasa's *Charudatta* threw a flood of light on the construction of our play It was immediately seen that the *Charudatta*, which too is based on the loves of Char. and Vasant., bore an extraordinary resemblance to the *Mrichchhakatika*, the two plays accorded with each other with such completeness of detail that it was patent, even on a most cursory examination, that one of them must have been an adaptation of the other The following is a brief analysis of the plot of Bhasa's play —

Act I Without any Benedictory stanza or description of the author, the play opens with the entrance of the Sutradhara who carries on a conversation with his wife (Nati) which leads to the introduction of the Vidushaka in the same manner as in the Mrich The Vid then enters and is represented as paying a visit to Charudatta A short conversation between the two, on the evils of poverty, is followed by the entrance of Vasantasena, who is pursued by Sakara and Vita Vasa. takes refuge in the house of

Charudatta, while her pursuers, coming on in the darkness, mistake Char 's maid Radanika for the fugitive, and seize her The Vidushaka's entrance with a lamp makes them realize their error and they depart in peace Vasa is then introduced to Char she hands over her ornaments to him for safe keeping and then returns home, escorted by Vidushaka

Act II Vasantasena has a confidential talk with her maid-servant [as in the Mrich], wherein she describes the warmth of her attachment to and the merits of her worshipped hero Then enters Samvahaka who is pursued by a creditor of his to whom he owed money at gambling The creditor is not introduced on the stage, but Vasantasena's maid goes out at the instructions of her mistress and pays him off The Samvahaka leaves, after declaring that being disgusted with his present mode of life he had resolved to turn an ascetic Next enters a servant of Vasa and he describes how he had just rescued an ascetic from the teeth of an enraged elephant and how he was rewarded for his brave deed by Charudatta, who had withessed it

Act III Charu. and Vid have returned from a concert, and they go to sleep in their house Sajjalaka, a burglar [*Sarvilaka* in the Mrich] breaks into the house and steals the ornaments of Vasantasena from Vidu s keeping, The alarm is raised, Charu is greatly distressed at the loss of the deposit, when his wife dutifully hands over her own jewel-necklace to be given to the courtesan in exchange for her ornaments Charu instructs Vid. to call upon her for that purpose, and the latter agrees, though under a protest

ACT IV Vasa is in her mansion, love-sick and pining for a union with her lover, she even declines to perform her usual toilet for any other suitor than the beloved Charudatta Sajjalaka enters; he loves Madamka, the maid-servant of Vasa , he shows to her the ornaments which he had stolen from Char 's house and with which he proposes to ransom her off from bondage She, however, recognizes the ornaments, and after some persuasion her gallant lover agrees to restore the stolen property to its rightful owner, Vasantasena In the meantime the Vidu calls upon the courtesan to offer her the jewel necklace in exchange He departs after accomplishing his mission, and thereupon Sajjalaka comes in,

accompanied by the maid (Madanika) He professes to be a messanger from Charu and returns to her the ornaments as coming from him Vasa sees through the device, but she graciously releases Madanika from slavery and sends her off happy in the company of her lover She then remarks to her attendant that the affairs were happening just as though in a dream (' जाग्रन्त्या मया स्वप्नो दृष्ट "),and the maid responds by characterzing the incidents as an ' अमृताङ्कनाटक ", i e ' a one Act play sweet as nectar," referring to the happy conclusion which she forces, Then Vasa. proposes to start on a visit to Charudatta, and the play ends, somewhat abruptly, with her departure.

The student will have observed that the above is substantially the same as the story of the Mrich. (Acts I–IV), and, on a perusal of the *Charudatta*, every page, nay almost every line and every word of it, will be found to have been reproduced, with or without embellishments, in the *Mrichchhakatika* Here is a strange spectacle of a whole play being simply re-written and transformed into another with a different title, except that the story of the *Charudatta*, which is in 4 Acts, is carried on in the Mrich by the addition of six more Acts The identical words, expressions, sentences, stanzas, ideas and similes are to be found in both the plays, generally in an amplified and expanded form in the Mrich and in a simple and brief one in the Charu. The number of these is too large to be specified here, the more important of them we have quoted in the Notes and it is unnecessary to set them out here in detail, for that would be practically copying out the whole of the *Charudatta*, side by side with the Mrich, moreover, the complete similarity between the two is so obvious that nobody would even attempt to deny it What, then, is the explanation of this unique phenomenon ?

The obvious answer, and one on which most sc[illegible] are agreed, is that the Mrich is *an enlarged version* of the Charudatta We have seen above how the extant portion of the *Charudatta* ends suddenly without any denouement This completely spoils its chances as a stage-piece, for the spectators want, before everything else, a complete and well-developed story Sudraka must have conceived the idea of continuing and finishing the play, had he merely added the remaining Acts, the result viewed as a whole

would have been an incongruous piece of workmanship, hence he re-wrote and worked over the original four Acts also, making several changes and additions, and followed these up with the next six The *Charudatta* seems to have been left incomplete by Bhasa, though we do not know why, there are indications in the play itself that he had intended to complete it Thus, among other things, we read towards the end गणिका—एहि । इम अलकार गृहीत्वा आर्यचारुदत्तमभिसरिष्याव । चेटी—अज्जुके तथा । एतत्पुन' अभिसारिकासहायभूत दुर्दिन मुन्नमितम् । (p 86), where is the necessity of mentioning the दुर्दिन unless it were to lead up to Act V which would show Vasantasena going to her lover in rain and thunder ? Some have believed that Bhasa might have composed the whole play, but a portion of it came to be lost afterwards, so that only a fragment is available to us But this is most unlikely, for had the whole play been accessible to Sudraka, surely there could have been no motive for him simply to re-write the same and copy everything from start to finish. In Sudraka's days too the play must have been known as a fragment, and hence there was an opportunity for a skilled hand to revise it and complete it for presentation, and if Sudraka knew the play as a fragment, the probability is that Bhasa never completed it, not that the latter part was lost in the short interval separating the two poets

In giving a more polished and a completer form to the work of his illustrious predecessor, Sudraka has preserved the original almost intact, especially its fine passages and special witticisms, thus the play on the words वसन्तसेना (f) and वसन्तसेन (m) (Char p 60) is preserved in the Mrich , though in a different context (p 246), and so too is the following dialogue (Char pp. 59-60) —

चेटी—वृक्षवाटिकापक्षद्वारे सधि छित्वा चोर प्रविष्ट. ।
विदू०—चोर छित्वा सधि प्रविष्ट ।
चेटी—हताश, सधि छित्वा चोर प्रविष्ट ।

In innumerable places, however, a finished and amplified turn of expression is substituted in the Mrich in the place of the crudeness and simple abruptness which are a characteristic of Bhasa's style, thus, to compare only a few out of many passages :—

(चारुदत्त)	(मृच्छकटिक)
भाव, नष्टा नष्टा। (p 16)	भाव भाव, बलीयस्यन्धकारे माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेना। (p 38)
शृणोमि गन्ध श्रवणाभ्याम्। अन्धकारपूरिताभ्या नासापुटाभ्या सुष्टु न पश्यामि। (p. 20)	शृणोमि माल्यगन्धम्। अन्धकारपूरितया पुनर्नासिकया न सुव्यक्त पश्यामि भूषणशब्दम्। (p. 40)
स्वरान्तरेण दक्षा हि व्याहर्तु तन्न मुच्यताम्। (p. 22)	वञ्चनापण्डितत्वेन स्वरनैपुण्यमाश्रिता। (p 46)
तव च मम च दारुण क्षोभो भवति। (p 25)	मरणान्तिक वैर भविष्यति। (p 54)
वासपादपविनाशेन (p 44)	वासपादपविसष्ठुलतया। (p. 92)
तत सर्वो जनो भणति अहो चेटस्य कर्मेति। (p 46)	तत आर्ये साधु रे कर्णपूरक साधु इत्येतावन्मात्र भणन्ती विषमभराक्रान्तेव नौ एकत पर्यस्ता सकलोज्जयिन्यासीत्। (p 98)
उत्कण्ठितस्य हृदयानुगता सखीव। (p 49)	उत्कण्ठितस्य हृदयागुणा वयस्या। (p 104)
यावदारभे कर्म। (p 55)	तत्कस्मिन्नुद्देशे सन्धिमुत्पादयामि। (p. 112)
नम खरपटाय। नमो रात्रिगोचरेभ्यो देवेभ्य। (p 57)	नमो वरदाय कुमारकार्तिकेयाय नम कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय नमो भास्करनन्दिने नमो योगाचार्याय। (p 114)
शतसहस्रमूल्या (p 67)	चतु समुद्रसारभूता (p 130)
कोऽप्युपचारोऽपि नैतया भणित। (p 82)	अहो गणिकाया लोभोऽदक्षिणता च यतो न कथाऽपि कृताऽन्या। अनेकधा स्नेहानुसार भणितया किमप्येवमेव गृहीता रत्नावली। एतावत्या ऋद्ध्या न तयाऽह भणित आर्य मैत्रेय विश्रम्यताम्। मल्लकेन पानीयमपि पीत्वा गम्यतामिति। (p 180)

It is needless to multiply instances to show how skilfully Sudraka has improved the somewhat meagre and uncouth style

of Bhasa In addition to refining the literary expression[1], our author has made the following principal alterations and additions —(1) The Sutradhara in the Char speaks in Prakrit only, in the Mrich he begins in Sanskrit and changes afterwards into Prakrit (2) In the Char, no reason is assigned to the visit of Vid to the hero, in the Mrich he is described as carrying a cloak to be given to Char from a friend of his (3) In the Char, Vasa is pursued by two persons only, Vita and Sakara, in the Mrich Cheta is added to their company, presumably to give more variety to their dialogue (4) In the Char, Vasa is escorted home by the Vidushaka, in the Mrich it is Charudatta himself who sees her home In his anxiety to show off Charudatta as a gallant lover, attentive to his mistress, our poet has exhibited on the stage a rather improbable journey between the residences of the two lovers, this cannot be said to be a happy improvement (5) The gamblers' Scene in Act II, introducing Mathura, Dardura, &c, is an addition which constitutes a distinct gain to the histrionic interest of the piece It shows that Sudraka was not a slavish imitator but a constructive artist of high ability. (6) In the Char Sajjalaka appears before Vasa. *after* the departure of Vid, in the Mrich he appears *before* his arrival, this is a most judicious change, for there is great poetic charm in showing that the proof of her lover's magnanimity so touches and stirs Vasa that she immediately decides upon going to see him The Madanika-Sajjalaka episode, if it came after the Vid 's visit, would have thrown this effect into the back-ground. (7) The Aryaka-Palaka story is nowhere hinted at in the Char, its earliest hint in the Mrich is found in Act II (p 84, कथित च मम प्रियवयस्यन शर्विलकेन यथा किल आर्यकनामा गोपालदारक &c) and it is developed further on This is a deliberate addition whose significance we have already pointed out in our remarks on the Poet (8) The description of Vasa 's mansion occupies only 4 lines in the Charu (अहो गणिकावाटस्य सश्रीकता &c, p 79, quoted in our Notes, p 85), in the Mrich it is given at great length and comprises more than a third of the whole Act

All these changes, both in the manner of their relation and in the subject-matter of the piece, serve to heighten the charm of

1 Sudraka was a master of lively dialogue, the one on p 54 is not in the Char, but it is entirely an invention of our author

the original In nearly all cases they are effected with true poetic judgement and scenic propriety, revealing that our author was no mediocre plagiarist, but possessed the true inspiration of a poet and the balanced discretion of a critic It is true that he cannot be credited with originality in the invention of his plot, but it should be remembered that what he chose to do was to raise the superstructure of his new play on the *Charudatta* serving as the basis He was therefore bound to take over the story of the original, and his skill and originality were to be seen in proportion to the success with which he would compose a complement to that fragment, which would form a fitting sequel to the incidents already narrated In that he has achieved a rare triumph, for the last six Acts have proved to be even more exciting and more interesting than the preceding four, surpassing them in the vividness and variety of their incidents In the construction of these last Acts lies the proof of the originality of Sudraka, they give ample evidence that our author is in no way inferior as a dramatist to his renowned model, and that, had he so chosen, he could independently have written an equally powerful play Doubtless his glorious achievement suffers to some extent from the fact that he borrowed his initial material from his predecessor, but it cannot be denied that he has surpassed him in many respects, so that the value of the *Charudatta*, as observed by Dr Keith[1], seems less to us by the side of the completed and elaborated *Mrichchhakatika* [2]

There have been some critics, however, who, though unable to deny the too-obvious resemblance between the two plays, are not inclined to admit that the Char served as the prototype of the Mrich, their main reason for seeking an alternative explanation lies in the obscurity that surrounds the plays of Bhasa as now known to us Ever since Pandit T Ganapati Sastri first brought to light the works of Bhasa, there have been a number of

1 *Sanskrit Drama*, p 107

2 It may be noticed here that the current recension of the Mrich shows tracts of *four different hands* concerned in giving it its present shape -- There is first the original *Charudatta* of Bhasa in four Acts, next comes the re-written version by Sudraka, supplemented by six new Acts, thirdly, some unknown writer has supplied the introductory account of the author in the Prastavana (p 8), and finally, one Nilakantha has added one Scene in the tenth Act (pp 396 to 402), which was not in Sudraka's work We shall revert to a consideration of this last addition in a subsequent section

scholars who have remained sceptical about their authenticity In their opinion these plays do not belong to the famous dramatist eulogized by Kalidasa, but are probably[1] "compilations and adaptations made for the stage of Kerala not earlier than the 8th Century A D., derived to some extent from the works of Bhasa, which, however, are lost" If this view were to be accepted, the present discussion would assume an entirely different aspect, as the *Charudatta* would cease to be anterior to our play To investigate the authenticity or otherwise of Bhasa s dramas lies strictly outside the scope of our inquiry, we may state, however, that the majority of leading Sanskrit scholars, both in India and outside, have accepted the published plays as genuine, though there are some who decline to subscribe to such a conclusion Dr V S Sukthankar, who, among others, has made a very exhaustive study of the problem, has summarized in a lucid paper[2] the pros and cons of this question, in his opinion the balance between them is so evenly held that it is hardly possible to say on which side the truth lies, so that "the Bhasa question is now as far away from being settled as ever before" No useful purpose can be served therefore by our entering into that discussion nere, under the circumstances we must be content to assume that the extant *Charudatta* is a genuine Bhasa play, and to accept Bhasa's authorship of the Trivandrum dramas, tentatively, as a working hypothesis (which is also the position taken by Dr Sukthankar) Even if, however, it were to be proved that Bhasa had nothing to do with the extant fragment, it seems to us undeniable that the *Charudatta* whoever its author might have been, is quite distinctly an *earlier* version than the Mrich An examination of the passages we have set out above in parallel columns, and of many more which the student can easily collect, would show that if one of these plays is based on the other—and of that there is no doubt—it must be the Mrich, for in each case the expression of the Char appears to be the original upon which the author of the Mrich improved afterwards, the *Charudatta* does not read at all anywhere as an abridgement, for an abridgement generally retains the good points of the original, while we find that they are absent

1 As concisely put by Dr Keith in a recent article in the Bulletin of the School of Oriental Studies, London

2 In No 75 (1923) of the *Journal* of the Bombay Branch of the R. A Society, pp 230 ff.

in the Char The Mrich invariably offers better readings and finer conceits, the worse and commonplace ones being found in the Char, it is almost inconceivable how this could happen if the Char were based on our play, it is quite possible that a later writer might try to abridge a lengthy play like the Mrich, by compiling an abridged edition of it suited to acting, but it would scarcely be so inferior to the original from the literary standpoint, it is contrary to all experience, and we are compelled to admit therefore that the Mrich is an adaptation and an amplified edition of the *Charuaatta* The Prakrit of the Mrich has been declared by competent authorities to be later than the Prakrit of the Char, a fact which must not be lost sight of in this discussion, and which further strengthens our conclusion Those who deny that the Char served as the model of the Mrich have to explain away their similarity by postulating one of these hypotheses —(1) The Char may be an abridged version of the Mrich We have just shown how a cursory perusal of the two plays renders this view quite untenable Moreover, since the Mrich is available complete, it is but reasonable to expect that its abridgement too should have been complete, but the fragmentary condition of the Char militates against this view (2) There is a theory propounded by some, to which we have already referred, that Bhasa himself wrote both these plays Why Bhasa should have chosen to write two different plays on the same theme, and in almost identical language, is a mystery of which no solution is offered by these critics, and why he should have left the Char incomplete is another mystery which is equally insoluble, for it is too far-fetched to assume that a portion of one play became lost and the other remained intact, further, there is no reason why one of them was known to be the work of Bhasa and the other came to be attributed to king Sudraka (3) It is no doubt within the bounds of possibility that both the Mrich and the Char are derived from a common original now lost, in that case we should have *three* poets working on the same theme and producing such extraodinarily similar works, this appears to us so unlikely, however, that we need not give it any serious consideration, especially as there is no evidence to support such a conjecture As matters now stand, we think that it is abundantly clear that the Char is the earlier version and forms the basis of the Mrich, quite apart from its genuineness or other-

wise as a work from the pen of the great Bhasa, and scholars who have made a minute study of the two plays have also arrived at the same conclusion Bhasa has been generally placed in the 6th century B C, and Sudraka, representing a stage of literary style which in finish and general polish is intermediate between Bhasa and Kalidasa, may be taken to have flourished at about 200 B C, which is the date we have assigned to him before.

(3) Time-Analysis of the Play

The action of the Mrich begins on a day which is not actually mentioned in the play, though we can determine approximately what it must have been It is known from Sakara's statement (कामदेवायतनोद्यानात् प्रभृति &c p 54), as well as from that of Vasantasena (त्वं मया सह कामदेवायतनोद्यानं गताऽसि p 68), that it was at some festival held in Cupid's shrine that she first fell in love with Charudatta This must have been the festival commonly known as वसन्तोत्सव or मदनमहोत्सव, which is celebrated to herald the advent of spring and which is referred to in the Malavik, the Ratanavali, and other Sanskrit plays Its beginning was conventionally placed on the fifth day of the bright half of the month of Magha, popularly known as *Vasanta panchami* (Also the Vidushaka, when he goes to Vasantasena's house, mentions certain trees and plants, Ashoka and others, which he finds in blossom and which blossom when spring sets in, see p 170) The first Act shows Vasa in love with Charu, and we might assume a period of a fortnight to have elapsed between the day she saw him first and the one on which the action of the play commences We may thus sefely infer that the first Act begins on the sixth day of the dark half of Magha, for at the end of the Act the moon is just rising (उदयति हि शशाङ्क &c p 64), and the night is so far advanced that there are few persons abroad (राजमार्गं शून्य p 64), this would be at about 11 o'clock on the sixth night of a *dark half* of a month, the reading षष्ठीव्रतकृतदेवकार्यस्य instead of सिद्धीकृतदेवकार्यस्य (p 20), which seems to be the poet's original

1 Among these may be mentioned Dr Morgenstierne, who has written an exhaustive monograph on the subject Dr Keith in his *Sanskrit Drama* (p 131) endorses the same view, with which Dr Sukthankar also concurs.

reading (see our Notes), enables us to fix the *sixth* as the exact date, rather than the fifth or the seventh Only when we place the action at the commencement of the *Vasanta* season we see the propriety of Churnavriddha's present to Charu of a cloak scented with *jati* flowers, for the *jati* does not blossom in the spring (न स्याज्जाती वसन्ते S-D, VII 25), and it would, therefore, be a valuable gift in that season, a fact which does not escape the notice of Vasantasena who exclaims (p 58)—आश्चर्यम् । जातीकुसुमवासित प्रावारक" Having thus determined माघ कृष्ण षष्ठी—a so because the cold season has not entirely passed yet, for Rohasena is spoken of as शीतार्त (see p 58)—as probably the first day of the action, the further analysis of its time presents no difficulties except on two points (i) Dr Ryder, Mr Paranjpe and others do not allow a long interval between Acts II and III, which they place on the same day, while we consider that an interval of a fortnight between them to be quite essential (ii) Dr Ryder assigns two successive days to Acts IX and X, while in our opinion they refer to one and the same day We shall analyse each Act in detail and proceed to state our reasons below

Act I—begins, as shown above, presumably on माघ कृष्ण षष्ठी, in the evening at about 9 o'clock, when it was pitchy dark (*cf* एतस्या प्रदोषवेलाया p 26, and the verse लिम्पतीव तमोऽङ्गानि &c p 40) It lasts for about two hours, when Vasa. returns home By that time the moon has risen, as it would do at that time that night

Act II—begins in the morning, when Vasa has yet to take her bath (*cf* स्नाता भुत्वा &c, p. 66), it is mentioned further on (p 98) that Charu has given away that same *jati*-scented cloak to Karnapuraka, which shows that it must be the morning of the day following Act I The action lasts for about three hours, as we must allow an hour or so for the dispute between the gamblers and at least two hours more for Samvahaka to get shaved and furnish himself with the paraphernalia of a Bhikshu, and for Karnapuraka to preserve him from the elephant

Act III—Charudatta has gone to attend a musical concert and it is mid-night before he returns (अतिक्रामत्यर्धरजनी p 104), at that time the moon—the crescent-moon—is described as setting (अस्त व्रजत्युन्नतकोटिरिन्दु p 106). This must be the moon, say, of

the 8th day of the *bright half*, obviously of Phalguna (the month following Magha) Thus there must be an interval of over a fortnight between the last Act and this, and it is erroneous to place the two Acts on the same day There are several other considerations, too, which require us to understand some such interval, thus, when the Cheta hands over Vasa 's ornaments to Maitreya (p 108), the latter exclaims अद्याप्येतत्तिष्ठति, and abuses them as निद्राचौर, which he could not be well understood to do unless they had worried him continually for a few days at least and robbed him nightly of his sleep Moreover, if the ornaments had remained with Char for *one day* only, it is most unlikely that he would be giving it as his excuse that he lost them under the impression that they were his own, for a previous day's deposit is such a fresh incident in one's memory on the following day that such an excuse would be too lame, and, in fact, would not be offered So we must allow some days to pass during which the ornaments lie in Char 's house, this interval could as well be a fortnight Note also how in Act V sl. 37, Char speaks of having passed some nights sleeplessly after his meeting with Vasantasena. The action of Act III begins at about mid-night and lasts for over four hours, during which time Char and Vid. are lying asleep (p 108) and Sarvilaka enters and commits the theft It was dawn when the alarm was raised, and here the Act ends (*cf* अहमपि कृतशौच सन्ध्यामुपासे p 130.)

Act IV —The very next day after the burglary, Sarvilaka goes to ransom off his Madanika (*cf* अद्य रात्रौ मया भीरु त्वदर्थे साहस कृतम् p 138), this must have been at about 8 o'clock in the morning, for he says further on, अयि प्रभाते मया श्रुत &c (p 140) Vasa promises to pay a visit to Char, the same night (अहमपि प्रदोष आर्यं प्रेक्षितुमागच्छामि p 174) The action of this Act lasts for about two hours

Act V —This begins the same night of the day of the last Act, and Vasa herein pays the proposed visit An untimely storm is raging (अकालदुर्दिन p 176), and a storm in the month of Phalguna would no doubt be an "untimely" one The action lasts for well over two hours, until upto midnight

Act VI —begins early in the morning of the very next day (*cf* सुष्ठु न निध्यातो रात्रौ। तदद्य प्रत्यक्ष प्रेक्षिष्ये p 214) The action

lasts for over three hours, to allow for the interchange of the carriages, the quarrel between the guards, and the escape of Aryaka

Act VII —synchronizes with the last and begins the same morning, when Char is shown as awaiting the arrival of Vasanta sena whom he was expecting in the Pushpakarandaka garden The events of this Act follow immediately after those of the last, and would not occupy more than an hour

Act VIII —In the last Act Charudatta left the garden just when the Bhikshu was entering it (pp 250, 252), so this Act, following immediately after that, is concerned with the events of the same day The time is somewhere near mid day (*cf* नभोमध्यगत सूर &c p 260, माध्यह्निकः सूर्यं p 264) The action ends with the restoring of Vasa to consciousness, its stirring incidents, occurring in rapid succession, would occupy a period of three to four hours at the most, in the afternoon Thus these three Acts (VI. VII and VIII) cover one day only

Act IX —is to be placed early in the morning of the next day, since Viraka expressly mentions that he has passed one night since his fellow-guard insulted him (*cf* रात्रि प्रभाता मे p 332) The trial would occupy about two hours, at the end of which Char is given in custody and the Chandalas are instructed to get ready for their job (p 350) This would be at about 10 A M

Act X —must be placed a few hours after the last, and on the same day, as Char is now shown as being led to the execution-ground by the Chandalas That could not be the next day, as Dr. Ryder and others have assumed, for if that were so, the news of the trial of Char and the death-sentence passed on such a prominent citizen of Ujjayini would have spread like wild-fire through the city, so that the Bhikshu and Vasr would have heard of it the same day and run to his rescue, but it is herein described that they learn it on the road, through the proclamation, which shows that this Act practically follows on the heels of the last Act Again, had one day passed between Acts IX and X , the meeting between Char and his son, which Maitreya is asked to arrange, would obviously have taken place not on the public road but rather at Charudatta's place of confinement. The action of this Act would occupy about three hours

Thus it is clear that the action of the play is spread over the various Acts as follows —(Presumably) माघ कृष्ण षष्ठी, early night, Act I, the second day, Act II, then an interval of over a fortnight Next (presumably) फाल्गुन शुक्ल अष्टमी, midnight, Act III, the second day, Acts IV and V, the third day, Acts VI, VII, and VIII, and the fourth day, Acts IX and X The action, therefore, comprises the events of a period of about twenty days, and not five or six days as some critics would have it.

(4) TECHNICAL REMARKS

The *Mrichchhakatika* belongs to the division of dramatic compositions technically known as प्रकरण, which is thus[1] defined —

> अथ प्रकरणे वृत्तमुत्पाद्य लोकसंश्रयम् ।
> अमात्यविप्रवणिजामेकं कुर्याच्च नायकम् ॥
> धीरप्रशान्तं सापायं धर्मकामार्थतत्परम् ।
> शेषं नाटकवत्सन्धिप्रवेशकरसादिकम् ॥
> नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा ।
> क्वचिदेकैव कुलजा वेश्या क्वाऽपि द्वयं क्वचित् ॥
> कुलजाऽभ्यन्तरा बाह्या वेश्या नातिक्रमोऽनयोः ।
> आभिः प्रकरणं त्रेधा सङ्कीर्णं धूर्तसङ्कुलम् ॥

The plot should be neither legendary nor historical, but one of the poet's own invention The hero should be a minister, Brahmana, or a merchant, of the type known as धीरशान्त[2] (calm and self-controlled), undergoing misfortune, and with Virtue, Pleasure and Wealth as his chief objects The heroine should be either a high-born lady, or a courtesan, it is also permissible to introduce both these types of heroines in the same play, but in that case *they should never be shown as meeting on the stage* A प्रकरण is called शुद्ध if it has the first kind of heroine विकृत if

1 We have quoted from the *Dasa-Rupaka*, Part III, as it gives a concise definition, other definitions, more or less detailed, will be found in Bharata's Natya-Sastra, Adh. 18, and in Sah-D, Part VI

2 सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः । D-R II 4 A धीरशान्त hero is a Brahmana or a similar highly respectable person, possessed of the generic merits of hero (given in the verses नेता विनीतो मधुरः &c.)

the second (i e a courtesan), and सकीर्ण if both, the सकीर्ण variety abounds in rogues In other respects (e g Samdhis, Interludes, Rasas, &c) it does not differ materially from a नाटक

It may be remarked here that dramas like those of Bhasa, Sudraka and Kalidasa, being the earlier productions, composed at a period when the hard-and fast rules of Sanskrit dramaturgy were yet to be evolved, will not be found to conform precisely to all the numerous minutiae as elaborated in rhetorical treatises Thus, for example, Sudraka does not appear to have followed the rule of the Sah -D which lays down that a प्रकरण should be named after the hero and the heroine (e g Malati-Madhava); his play has been named after a certain incident in Act VI (pp 216-220) where Charudatta's son Rohasena is crying because he was given a clay cart (मृच्छकटिका) to play with when he wanted one of gold, and where Vasa gives him her ornaments out of which he is asked to get such a one made for himself Since those very ornaments have afterwards served as the final and damning proof of Charudatta's supposed crime, it may be perceived that the poet's choice of the word मृच्छकटिका for the title of the play is not only appropriate but it also serves to pique the curiosity of the audience as regards the subject-matter of the piece Again we may note that the Dasa-R [2] prescribes that the hero should appear in *every* Act, while Charudatta does not appear in four Acts out of the ten of the Mrich , as the student can verify for himself But rules such as these were made later on, from an observation of a majority of specimens, for the general guidance of students of literary forms, they must not be treated as being rigidly binding on the early writers in every detail The student will have seen how closely the Mrich , *in its broad outlines*, conforms to the definition cited above, the plot is fictitious, the hero is a Brahmana, dignified and calm, in adverse circumstances and engaged in the pursuit of Dharma, Artha and Kama in due proportion, there are two heroines, Dhuta being a कुलस्त्री and Vasantasena a गणिका There appears to be a glaring discrepancy when these two not only meet on the stage but also exchange greetings (Act X , p 402), for this is expressly prohibited in the

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1 नायिकानायकाख्याना सज्ञा प्रकरणादिषु । VI. 143.

2 प्रत्यक्षनेतृचरित (अङ्क:) । III 33.

definition [1] The fault lies not with Sudraka, however, as that Scene is known to be a later addition by one Nilakantha, who, in his anxiety to bring Dhuta on the stage, has forgotten the canon and committed a serious breach of dramatic propriety The Mrich, being thus a Prakarna of the सङ्कीर्ण variety, abounds in rogues (धूर्तs), among whom may be classed the three gamblers in Act II, and even Sarvilaka, in his character as a burglar

The वस्तु of the play is two-fold, (1) Principal (मुख्य), which is the love of Char and Vasa, and (2) Secondary (प्रासङ्गिक), which is the dethronement of king Palaka of Ujjayini and Aryaka's accession to the throne The predominant रस is शृङ्गार (Love), assisted by the occasional introduction of करुण (*e g* in Act X) हास्य (in the witticisms of the Vid and the dialogues of Sakara) बीभत्स (in Act VIII, when Vasa is strangled on the stage) &c The play begins with a नान्दी followed by a प्रस्तावना, in which the Sutradhara introduces the author and the play to the audience, then the ten Acts of the drama[2] follow in succession, without any intervening विष्कम्भकs or प्रवेशकs, whose absence is a noteworthy feature of this play, at the close there is the usual भरतवाक्य or the valedictory stanza (X 61)

It is neither necessary nor possible to point out here the various *angas* or minor sub divisions of the development of the plot, but we might notice the broad demarcations of the five *Samdhis*. (1) The मुखसंधि is a combination of the बीज and आरम्भ and it extends to the end of the 1st Act, the बीज or seed is contained in the meeting between Char and Vasa in Cupid's shrine, which is twice or thrice referred to in the play (pp 54, 68), and the आरम्भ is indicated when Vasa take refuge in the house of Char, when pursued by Sakara. (2) The प्रतिमुखसंधि indicates the further sprouting up of the बीज by some new

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1 In the words नातिक्रमोऽनयो Bharata, too, in his Natya-Sastra has forbidden the bringing together of the two heroines The reason for such a prohibition is obvious, for no कुलस्त्री would like to be confronted with a गणिका as her rival in her husband's affections, though as a dutiful wife she would be ready to meekly submit to his choice

2 The attention of the student is drawn to the manner in which, on p 62, a future incident is foreshadowed in the dialogue, such an episode-indication is technically termed a पताकास्थानक and is a common device in Sanskrit plays (*Vide* our notes on the passage)

incidents which maintain the continuity of the action, such are, here, the receipt by Vasa of Char's cloak through Karnapuraka (p 98), and later of his jewel necklace through the Vidushaka (p 172) It thus extends to the end of Act IV (3) The गर्भसंधि consists of the fifth Act, while (4) the अवमर्शसंधि covers the next four, and (5) the निर्वहणसंधि, where all events converge to the desired goal, forms the subject matter of Act X It should be borne in mind that the union of the hero and the heroine, which takes place towards the end of Act V, is not a real union, being temporary and of short duration, the permanent union, which is the consummation, is brought about in the final Act only

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(5) General and Critical Remarks

Among the known dramatic compositions of the Hindus, the *Mrichchhakatika* of Sudraka occupies a very high and distinguished position It is a creation of outstanding brilliance, not unworthy of being classed with the productions of acknowledged masters of the dramatic art, such as Bhasa and Kalidasa By virtue of its high dramatic charm and its great literary excellence it has endeared itself to generations of spectators and readers, the play has been adapted in many Indian vernaculars, and in that modern form still continues to draw admiring crowds to witness its performance, when the fortunes of Charudatta and Vasantasena are followed with the same breathless interest as when, over two thousand years ago, the play was staged for the first time, probably in Ujjayini. The Mrich possesses several unique features which have enabled it to achieve such unqualified success and assure to itself an ever-widening circle of readers Preeminent among those is its cleverly conceived and successfully constructed plot, it is a picture of contemporary society, not a dull narration of the doings of divine or semi divine personages, and its interest is heightened by a variety of stirring episodes that arouse alternating emotions of joy, curiosity, wonder, pity, and even fear, among the spectators. It is owing to a lack of such variety of action that the majority of later Sanskrit plays lack the dramatic flavour and read more like dramatic poems than dramas, which should be word pictures of real life No other Sanskrit play exhibits such a large array of enlivening incidents or thrilling

dramatic situations as go to make up the ingeniously-wrought story of the Mrich Thus we see in the first Act Vasa being pursued in the dark of the night by a group of hooligans, one of them a royal brother-in-law Vasa flying in terror before them "like a doe pursued by huntsmen," and finally taking shelter in Charu 's house In the second Act, there is a similar Scene where the gambler Samvahaka is pursued by his creditors, there is a hand to-hand fight[1] on the stage (p 84), which is an incident that always appeals to a certain section of the audience, the playwright who aims at being successful must seek to please a mixed house, the intellectuals as well as the unlettered simple-minded folk, moreover the fight is not a forced one, but quite a natural sequence of a quarrel among low characters, especially a quarrel over monetary transactions In the third Act we have the burglary scene, where Sarvilaka is seen stepping in stealthily in the stillness of the night and proceeding scientifically to demonstrate the art of house-breaking The fifth Act is staged amidst thunder, rain and lightning The sixth contains the exciting episodes of the interchange of the carriages and the flight and pursuit of Aryaka, in the eighth there is the strangling of Vasa, which only a realistic writer of the calibre of Sudraka would have dared to introduce, and which for the moment strikes the audience dumb with the appalling brutality of the crime The ninth Act describes Charudatta's trial, and the tenth his being taken to the place of execution, which, however, is averted at the last moment by the opportune arrival of Vasantasena The interest thus never flags from Act to Act, and the humour and variety of the events of the earlier Acts and the pathos of the later Acts, which form a virtual tragedy, make the play throb with life and action and constitute its chief charm "From force to tragedy, from satire to pathos, runs the story, with a breadth truly Shakespearian" (Dr Ryder)

The story is further interspersed with many memorable stanzas of great beauty conveying homely morals or embodying worldly wisdom (*e g* Char 's remarks on the evils of poverty and Sarvilaka's comments on the fickleness of women), which form not the least of its attractive features The long description of the

1 Sudraka seems to be rather fond of describing such scuffles, one will be found in Act VI (p 238) and another in Act IX (p 340)

rainy season in Act V may be slightly out of place, but its vivid imagery and rhythmically flowing verse have made it an idyllic piece of rare operatic charm Sudraka's expression is forcible, graphic and pithy, both the prose and poetry being remarkably free from unwieldy compounds or involved constructions, with a few exceptions the meaning is clear and direct and readily comprehended The play compares favourably in this respect with the works of Bhavabhuti, whose dramas would hardly be understood at first hearing without previous study, except by the learned few, and whose austere grandeur comes in the way of his being more popular. It must be admitted that Sudraka lacks the eloquence or the beauty of expression of Bhavabhuti, who is also superior to him in the delineation of passion, in all its variations of emotion and minuteness of feeling Nor does he possess the supremely elegant grace of Kalidasa's muse, with its dazzling polish and incomparable command over sense and sound In these respects he does not dispute the palm with the masters but he still retains his superiority over all other lesser dramatists such as Visakhadatta[1] and Bhatta-Narayana, while of Bhasa he may be considered to be the equal, if not his superior, for though ostensibly his imitator, he has not only put new ideas in the *Charudatta* as adapted by him, but also made it pulsate with new life Sudraka's dialogues are pointed and witty, and as examples we may note those on pp 54, 76-78 82, 186-188, which show him as a master of ready invention Above all, he excels in humour, which is an element almost entirely neglected in Sanskrit plays. Sudraka's humour depends for its effect not merely on puns on words (*e g* that on *sena* and *vasanta* at p 188), but on the situations as well (*e g* when the eyes of Mathura are blinded with dust thrown into them and he is asked कथ इद पसि and he replies hurl- एव प्रेक्षिष्ये, —or when the two guards in Act VI are opprobriously hurling choice epithets at each other's caste) It is never coarse or vulgar, and is far removed in this respect from the so called humour or *hasya rasa* of Bhanas and similar pieces, in which licentious jokes run riot and are the pivots on which their interest depends.

1 Dr Keith has pointed out how the last Act of the *Mudrarakshasa* wherein Chandanadasa is led to be executed, seems to be based on, and inspired by the last Act of our play there are the two Chandalas and the wife and the son of condemned man, who appear on the stage during that scene only, even the language in that portion reads like an echo of the Mrich.

Sudraka's humor, as observed by Dr Ryder, has an American flavour, both in its puns and in its situations It "runs the whole gamut, from grim to farcical, from satirical to quaint Its variety and keenness are such that king Sudraka need not fear a comparison with the greatest of Occidental writers of comedies"

Next to the variety of incidents and a style pervaded by simplicity and humour, must be ranked the third great element contributing to our play's popularity, *viz* its characterization, which is more powerful and varied than in any other Sanskrit drama and over which rich encomiums are deservedly bestowed by Indian as well as western scholars Sudraka has painted a large number of characters, almost a cosmopolitan crowd, it comprises a learned Brahmana, a rich courtesan, robbers, gamblers, and headsmen, portly judges and royal rakes, with a few deft touches he brings out the salient characteristics of each, but his greatest triumph lies undoubtedly in the creation of the villain, the king's brother in-law. His original name was Samsthanaka, but the poet endowed him with a drawl and a lisp and the expressive sobriquet of Sakara (the 'Sh'-man), which is the title under which he is familiar to the multitude of play-goers He is represented as an empty headed fool, but the emptiness seems more put on than real, for where necessary he shows the devil's own depth of cunning and knows much better than a common fool how to look after number one [1] Charudatta is another character, set in quite a different mould, the beau-ideal of a gentleman, with a high sense of honour and famous for his charitable deeds, to whom by common consent was applied the title of *Arya*, the 'noble one' Then there is Vasantasena, a courtesan by profession but almost a कुलस्त्री in her principles, who, once her heart is attached to Char, loves him the more for his poverty and disdains to look at any other suitor, not even one of royal connexion In Maitreya Sudraka has created a somewhat different type of Vidushaka, distinct from the common glutton and fool who plays antics on the stage, he is honest, simple minded, and straightforward, his blunders are the result of his simplicity, and do not originate in a spirit of buffoonery, he is a faithful retainer of his patron Char to whom he

1 A more detailed analysis of the various characters will be found in a subsequent Section

clings through riches and poverty, sunshine and clouds, sharing his joys and sorrows, ready to follow him even in death Even the servants Sthavaraka and Vardhamanaka, and Radanika and Madanika, have distinct characteristics of their own, which make them live before us, in fact one almost fancies that the author has devoted as much care to portraying the slave Sthavaraka as to delineating his master Sakara, he would obey his employer upto a certain point, beyond which he ceases to be a pliant tool and becomes a human being with a moral sense of right and wrong, which he does not hesitate to assert, being willing even to lose his life in an attempt to save the innocent Charudatta from being unjustly killed The gamblers, the Chandalas, the assessors, in fact all the different characters, have been shown in their proper relief Other authors[1] appear to bestow all their care on their principal dramatis personæ, and neglect the rest, Sudraka gives the same meticulous attention to each As Prof Levi has observed, "Each of the twenty-seven personages who take part in the action *bears a particular mark*, a special trait which strongly characterizes him" Sudraka has been compared in this respect to Shakespeare and Moliere, names which enjoy an honoured place in the dramatic literature of the world, and that he should be mentioned in such glorious company is sufficient proof of the esteem in which he is held by those most competent to judge, higher praise than that there cannot be

In spite of the skill and attention of the author, several slight flaws of construction have crept into the play, though they are not so serious as to interfere with its manifold attractions We need not attach any undue importance to trifling lapses, for these are almost inevitable in a play of such great length and embracing such complex and varied situations We have already referred to the inadvertence which has led the author to represent Char as escorting Vasa to her house (p 64), and to stage such a long journey without even a word of description, so that Char is heard describing the moonlight when he starts, and is immediately and abruptly shown as arriving at his destination, it almost reads as

1 For instance, Kalidasa in his *Sakuntala* introduces a fisherman, two policemen, and a royal brother-in-law, but some how they fail to excite as much interest as similar types in the Mrich They are characters without characteristics, being of no interest to the poet except so far as they serve to disclose the discovery of the ring

if some portion is missing from the text towards the end of Act I In the second Act we see Samvahaka leaving the stage after declaring his resolve to turn a Bhikshu, and almost immediately we are told that he, dressed as a monk, was rescued by Karnapuraka from the teeth of an enraged elephant This is rather putting a stretch on the imagination, for no sufficient time appears to have elapsed to enable Samvahaka to change his dress, get his head shaved, and don the paraphernalia of a Buddhist monk In the next Act, where Sarvilaka is shown as a burglar, it looks very strange, indeed, that he should not have known whose house it was that he was breaking into He appears to have been a resident of Ujjayini, since he was intimate with Vasa 's maid and counted Rebhila (p 152) and Chandanaka (p 242) among his friends He knew Charu by name (p 140), and even if he had never seen him, it is inconceivable that he should not have known where the first citizen of Ujjayini lived,[1] so that he failed to recognize his mansion even when he had inspected it carefully from the outside (p 110) before effecting his entrance In the fourth Act, when the Vid describes the splendours of Vasa 's mansion, much seems to have been left to the imagination of the audience, since the things described are so varied and numerous (including even Vasa 's mother and brother) that it is improbable that even a small portion of them could have been shown on the stage, this scene partakes more of the nature of a *sravya* than a *drisya* composition. Similarly, in the thunderstorm scene in Act V , many of the descriptions are purely conventional and completely discordant with the time and place It was a dark night, with the moonlight obscured by screening clouds (p 190), still we listen immediately afterwards to the sun being similarly obscured (sl 20) and rain-bows (p 212) gleaming across—rainbows at midnight ! In the sixth Act, it does not appear why Char should have left so very early in the morning, arranging that Vasa should follow him, since he could as well have proceeded to the garden in her company in the same carriage, the carriage was a covered one, and nobody could even have seen them If the poet saw the necessity of making Vasa travel

1 The remark of the Vidushaka on p 122 is quite appropriate , the thief could only have been either a complete stranger or a student of the science of house-breaking But we know that Sarvilaka was neither , how, then, would the author reconcile this?

alone, we expect that he should have invented some sound reason for Char 's early and abrupt departure Finally, when in Act IX Char is being tried for murder, his silence appears to us to be quite puzzling and out of place The poet somehow wanted to have him adjudged guilty on the circumstantial evidence, but he has thereby overlooked the resulting weakness imparted to the character of Charudatta Further, even if we assume that Char was far too much weighed down by the thoughts of his own condition to offer a proper defence, we expect that the Vidushaka at least ought to have explained the source of the ornaments, as it was a matter of life and death to his friend, but it is astonishing to see that he utters not a word, beyond asking Charu why the truth should not be told (p 342). The silence of Maitreya appears to be much more inexplicable than that of his friend, and it remains a flaw in the construction

Barring these faults mentioned above, the play, viewed as a whole, presents a well proportioned and harmonious story, where one Act naturally arises out of the other and each incident possesses some bearing on the development of the plot Dr Ryder, however, perceives a lack of proportion in the play, he calls it " too long, " and he considers that the main action halts through Acts II -V , remarking that the contents of these Acts are not quite pertinent to the rest of the play and they might have been easily dispensed with, so to say, so far as the central theme of the love of Char and Vasa. is concerned Now it may be admitted that the play is a long one, but it is not too long for presentation, as has been demonstrated by actual performances, nor can its length be characterized as boring or tiresome, for, as we have seen, the rapid succession of its incidents keeps the audience interested and on the tiptoe of expectation throughout. Further, the learned doctor appears to have missed the point altogether when he charges Acts II -V. as being unnecessary. As a matter of fact, they comprise technically the sprouting of the seed of the action, and are quite indispensable for its proper development. The second Act serves two very important purposes, in the first place, the Samvahaka's debt has been paid off by Vasa , and his deep sense of gratitude for this disinterested act of kindness makes him render invaluable assistance to her later on, and secondly, the rescue of Samvahaka, effected by

Karnapuraka, is narrated by the poet solely to introduce the topic of Char 's munificence as shown by his gift of the cloak, this touches Vasa and serves to heighten her love for the hero It is surprising therefore to find Dr Ryder remarking that the second Act "*has little real connexion with the main plot*" Neither is the third Act unnecessary, for without that robbery there could not have been the exchange of the pearl necklace for the lost ornaments, which is a subsidiary incident serving solely the purpose of again illustrating the boundless generosity of Char and deepening Vasa 's passion The fourth Act is a necessary sequence of the third, and the fifth of the fourth, showing Vasa proceeding to her lover's house in the garb of an *abhisarika*, the only really unessential portions here would be the passages descrip tive of Vasa 's mansion and of the rainy season, but they do not cover more than a sixth of the ground traversed by these four Acts, and hardly justify the criticism passed on them by the learned scholar.

There is one important aspect of the play as a stage-piece, which is likely to puzzle the reader We refer to the seeming impracticability of staging different incidents in the same scene without any shifting of curtains or por ions of stage-property Thus, for example, on p 26 Char and Vid are present on the stage, which they do not leave, when Vasa enters and there is the commotion of her pursuit, we see Charu and Vid conversing, in the same scene, but without being aware of the presence of Vasa and her pursuers This kind of mixing up in one scene, of incidents which in a modern play would be shown in several separate scenes, is to be found throughout the play, different incidents are represented as taking place simultaneously on the same stage, as though they are in different places This arrange ment seems possible only when we understand, as Wilson has pointed out, that the stage must have been divided into several compartments by suspending curtains *traversely*, so that while these were open equally to the audience they screened one group of actors from the other as if these were in different parts of the same house and street All the difficulties of understanding the staging of the drama would disappear if we bear in mind that some such arrangement must have been made on the stage without which the effect would be highly ludicrous indeed

A detailed consideration of the various Prakrit dialects used in the play, interesting though it would be, lies outside the scope of this edition, which is intended to help the University student and not to overburden his memory with matter which is both dry and unnecessary, but we may notice here their distribution, in which the play closely follows the lines laid down by Bharata in the Natya sastra According to the com Prithvidhara, *Sauraseni* is spoken by the Sutradhara (when he changes from Sanskrit into Prakrit), the Nati, Vasantasena, Dhuta Vasa's mother Karnapuraka, the assessors, Sodhanaka, Madanika and Radanika, *Avantika* is spoken by Viraka and Chandanaka, *Prachya* by the Vidushaka; *Magadhi* by Samvahaka (Bhikshu), Sthavaraka, Kumbhilaka, Vardhamanaka, and Rohasena, *Sakari* by Sakara, *Chardali* by the two Chandalas, and *Dhakki* by the gamblers[1] The ancient grammarian Vararuchi whose date (1st Cent B C) is nearest to our author's gives only four principal Prakrit dialects, Sauraseni, Magadhi, Maharashtri and Paisachi [the two latter being not instanced in our play], the further sub divisions known as Avantika, Prachya &c were made by later grammarians Dr Keith has shown how all the seven different varieties mentioned by Prith are reducible to only two principal dialects, *Sauraseni* and *Magadhi*, for Avantika and Prachya are really to be classed under the former, and Sakari and Chandali under the latter, Dhakki being kept apart as very little is definitely known concerning that obscure form of Prakrit.

The literary style of Sudraka is, as we have already remarked, characterized by a simplicity of diction and naturalness of expression, and in this respect he stands nearer to Bhasa than to any other Sanskrit writer. Coming between Bhasa and Kalidasa, he lacks the polished grace of the language of the latter, in whose works Classical Sanskrit is to be seen in its best and most pleasing form Sudraka's vocabulary is large and most varied Unlike his predecessor he rarely uses, in his Sanskrit, unfamiliar words or expressions that have become obsolete, though his Prakrit is full of them (*e g*, वरण्डलम्बुक p 14, मल्लक p 20, वरटा p 24, दधिशर p 46, तलित p 56, लुप्तदण्डक p 78, गण्ड p 78, सैरिभ p. 158, कूर p 158, रूपिन् p 162, महल्लक p 166, कपर्द-

1 See Prithvidhara's introductory remarks for the several linguistic characteristics that distinguish these dialects from one another

कड्डाकिनी p 168, कोष्टक p 254, चोट्टी p 294, and many more which the student can easily collect), He rarely uses long compounds, except in the description of Vasa 's mansion in Act IV., but herein he seems to have been influenced by a desire of exhibiting his mastery over grandiose descriptions in prose, for prose, according to Dandin, should be pervaded by the quality of *Ojas*, which signifies an abundance of compounds (ओज समासभूयस्त्वमेतद् गद्यस्य जीवितम् । Kavyad I 80) In the rare cases where he uses compounds in verse (*e g* in निष्पन्दीकृत &c. V. 24), they are generally easily intelligible His constructions are ordinarily simple and straightforward, the ambiguity that is sometimes met with is frequently due to defective Prakrit readings as they are found in MSS His verse is commonly smooth and easy-flowing, though occasionally containing awkward compounds He lacks the economy of expression which enables a master-stylist like Kalidasa to say a thing in the fewest possible words Sudraka has frequently found it difficult to avoid using super fluous words in his verses, notice, for instance, the way in which he fills the space by the inclusion of particles like च, हि, तु and वै in stanzas such as II 10, VII. 3, VIII. 15, VIII 43, IX 42, X 47 &c His descriptions also are rarely touched by the glow of imagination and are seldom lifted into the sphere of the sublime, like those of Kalidasa On the whole his writing is vigorous pointed and forcible, he avoids uugrammatical forms, involved constructions, elaborate *alamkaras*, as also difficult puns And to crown all, he has a facile power of dexterously clothing homely proverbs and simple morals in sentences of great beauty and stanzas of haunting melody, many of these ha obtained currency in the common language of the people, by whom they are treasured up as *subhashitas* [1]

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(6) The State of Society Depicted in the Play

The student must have observed that the principal chara cters of the Mrich are drawn from the upper middle class, while its subsidiary episodes introduce such low class people as gamblers, hangmen, &c, This was inevitable in a play whose plot was

1 Most of these will be found collected in the list given at the end of our Text, pp. 408–411.

to be लौकिक or "drawn from real life" (*vide supra,* the Def of a Prakarana), and it is but natural that we see therein an exact reflex of the conditions and manners of contemporary society,[1] including its government and its laws in particular

The king is not actually introduced in the play It seems that he ruled as an absolute monarch and, if he happened to be a tyrant (as Palaka was), discontent would be rife among the subjects, being a direct incentive to armed rebellion as soon as opportunity would offer The king was assisted by cousellors (IX, 14), and was also the head of the army (X, 48), there were the usual departments of state such as revenue (VII, 1), justice (IX), police (VI) &c The ninth Act gives us special insight into the judicial administration The judge was assisted by two assessors, and justice appears to have been both impartial and speedy, the presiding judge had to follow well-formulated rules of evidence and procedure in recording facts and in examining witnesses, but he could give his decision only in the form of a recommendation, the passing of the final orders lying with the sovereign If the facts were not clearly established by the evidence, recourse was to be had to four kinds of ordeals (IX 43), a trial by ordeal being fairly common in ancient society for serious offences The person under trial had to confess his crime when proved by facts (p 346) A criminal punished capitally could be set free if an adequate ransom was paid or some great event happened (p 378) The executioners had some discretionary powers, they could release a prisoner if found innocent and even punish the real offender (p 376) A creditor had absolute power over the person of his debtor, he could inflict bodily punishment on him with impunity, or even sell him for the recovery of his money (p 78) The officers of the king

1 That the Mrich. draws a realistic picture of society as it presented itself to its author is patent on the face of it, it is strange to find, therefore, that Prof Levi holds the view that "*the Indian society has certainly never resembled a picture which the Mrich traces in it*" The learned scholar finds it difficult to believe, for instance that an insurgent rebel should be able to perform such a lightning *coup* as Aryaka is represented to have done, forgetting that history has time and again proved that revolutions, when people are ready for them, have been successfully accomplished in a very short time even in modern civilized nations, and much more so, therefore, in those remote times Prof Levi is sceptical about a courtesan like Vasa owning such

seem to have been zealous in the performance of their duties, Viraka and Chandanaka pursue the escaped prisoner with as much vigour and promptitude as though it was an affair in which they were personally concerned, and although in the end Chandanaka proves a traitor to his employer, it was not due to bribery or cowardice, but to an appeal to his innate sense of compassion for one wrongfully oppressed

The caste system seems to have been fully recognized in those days The Brahmanas were held in great reverence and enjoyed certain privileges, immunity from capital punishment being among these (IX 39), notice, too, how Sarvilaka declines to rob a Brahmana of his gold (IV 6), presumably accumulated for sacrificial purposes Brahmanas often took to commerce since the ancestors of Charudatta, who was a Brahmana, got rich through trade and were known as सार्थवाहs (p 320) Among other castes, the Kayasthas seem to have been held low in popular estimation (*cf* कायस्थसर्पास्पद p 324) The vituperations hurled against each other's caste by Viraka and Chandanaka (p 238) show how strong a hold the system had on people, in spite of its rigidity, however, the view that caste is no criterion of a man's worth was of general acceptance, since even the Chandalas discourse on it (p 362) Buddhism, though on its decline, was yet in a flourishing state, being patronized by kings and princes, and the Bhikshus seem to have been generally respected, though a certain prejudice prevailed against them among the upper classes, who considered their sight inauspicious (p 250) Commerce was carried on on an extensive scale, Indian ships (यानपात्राणि p 168) sailing to the furthest ends of the earth, this must have contributed largely to the prosperity of the land The wealth of the trading classes appears to have been almost fabulous, if we are to judge by the donations and public charities of Charudatta (पुरस्थापनविहारारामदेवालयतडागकूपयूप &c 340), a large portion of

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a vast palace, and considers it improbable that a robber like Sarvilaka should be priding himself on his skill in the burglar's art We, however, see no improbability in either of these, and do not think that the types and manners of play are " borrowed from the imaginary world of tales and romances, " as categorically declared by the Professor Happily, he seems to be alone in holding such a curiously extreme view, most scholars agreeing to treat the Mrich as a picture of contemporary society, which it undoubtedly is

this wealth eventually passed into the hands of the courtesan class, so that Vasa came to own a palace which rivalled that of Kubera (p 170) in splendour Such wealth meant luxury on a grand scale, and its necessary consequences, such as the vices of drinking (p 168), gambling (II) and prostitution, if merchants could give golden toy carts to their sons (p 218), courtesans could go a step further and keep Scent elephants (p 94) That a courtesan should be made the heroine of a play may seem a little strange to modern readers It appears, however, that low as the profession of a गणिका was, so that Charudatta is ashamed to confess his connexion with one (p 328), it had a certain recognized status, for even the sage Vatsyayana, in his treatise on Erotics, devotes a special chapter to the description of that class A courtesan of course could never usurp the place of a legally wedded wife (p 214), but the fact that Vasa is afterwards invested with the title of a वधू (p 402) is significant, and probably points to mixed marriages being in vogue in those days

Slavery was common, and a slave could be bought (p 78), sold, and ransomed by the payment of money (p. 138) Gambling was a legalized vice, there was an association which formulated the rules of play, and keepers of gaming saloons saw to it that these were strictly enforced (p 76) The social, religious and superstitious observances seem to have been not materially different from those that obtain in modern Hindu society · there are refernces to बलीs (p 20), उपवासs (p 128), and उत्सवs (p 68), and the sciences of astrology and augury were universally believed in (*cf* pp 228, 322, 84, 250, 290 &c) The play contains references to music parties (p 104) and drawing and painting (p 132), showing therefore, that the fine arts seem to have been cultivated on a large scale, as would be expected in a wealthy society The general economic condition of the people appears to have been prosperous on the whole, free from petty worries and minor troubles

(7) The Principal Characters

CHARUDATTA.

The poet has chosen for his hero Charudatta, a Brahmana youth of Ujjayini, whose ancestors had amassed a large fortune in trade, which subsequently disappeared and left him penniless This poverty, however, was brought on him by the extreme generosity of his nature—even his name is significant, meaning 'he who gives nobly' (चारु दत्तं दानं यस्य), the play shows that he had spent large sums in deeds of private charity (p 88) and public utility (p 340) Munificence was a habit which had become a second nature with him, so that, when he has nothing of value to give away, he parts with the very cloak he happens to be wearing (p 98), his high sense of honour makes him replace the stolen ornaments by a costly necklace (p 172), and do such deeds of nobleness as could win him the love of a courtesan, young, rich and beautiful (*cf* अत एव काम्यसे । p 206) He is to be seen in the very first Act as lamenting at great length over his poverty (p 22), which is considered by some critics as unworthy of a great man whom mere want of money should not have rendered so despondent, it may be urged in his justification, however, that Char mourns his condition, not because he wants money for enjoyment, but because he is thereby deprived of the opportunities of doing good to others (*cf* I 12, p 208) His silence in the law court, when charged with murder, cannot be so easily explained, for it is expected that he should defend himself suitably, not merely to save his life, but also to clear his personal reputation Except on this one occasion, the poet has portrayed his character with consistency, as the beau ideal of a noble person, whom everybody knows and loves (p 232), the Judge (p 324) as well as the hangmen (p 358) He is considerred to be an ornament to the city (p 48), he is so large-hearted that he could even admire a burglar for his skill (p 122), and so kind that he would even incur treason in helping Aryaka to escape in safety (p 250), his magnanimity would not allow him to revenge himself on a fallen enemy (X 55), he had the highest regard for truth (p 126), and he valued honour above life itself (X 27) In brief, he is an embodiment of all the virtues, as ex-

pressively summarized by the Vita in the gorgeous and impressive stanza दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी &c. (I. 48).

SAKARA

In the Sakara (Samsthanaka), the poet has created a character unique in Sanskrit dramatic literature combining the fool and the villain, of the worst type, in one. The Vidushaka as the conventional fool is put in the background and it is the tall talk and vapid nonsense of Samsthanaka that constitutes the chief element of humour in the play His very mannerisms of speech are sufficient to cause laughter, prominent among these are—his substitution of 'Sh' for S (e g वशन्तशेणा for वसन्तसेणा), his habit of using redundant words (IX 1), his absurd mythology (I 25), his inversion of the order of words (e g न च्छिन्नो वृषभो। न मृता रज्जव । p 266), and his quaint similes (VIII 19). He happens to be the King's brother in law, and as such is surrounded by servants and parasites, these, however, are not mere flatterers, they know his worth (VIII 6) and do not hesitate to delare it where necessary (pp 52, 282) But apart from his mannerisms there is nothing entertaining about the Sakara's behaviour, he is a pervert debauchee and a cruel and remorseless villain, and as may be expected, a rank coward He hurriedly withdraws from the scene in Act I (p. 56), when he finds that his friend has left, and later, when the same friend shows fight, he is so much frightened that he falls down senseless on the ground (p 282), he is of course boastful enough to declare himself brave against the weaker sex (p 34) It is true that he has not much sense, for otherwise he would not have pursued Vasa. when she loved him not, nor would he have so foolishly attempted to murder her in that way Within the limits of his understanding, however, he possesses a deep cunning and is in no way a common fool, the manner in which he tries to shift the guilt on Char and thus to save himself and at the same time have his enemy sent out of the world, clearly establishes that Moreover, the trick that he plays on the Vita in Act VIII (p. 284) lulling him into a false sense that all was well, and the device that he employs to secure the silence of the Cheta by putting him in chains (p, 298), the quickness with which he seizes the opportunity to point out the ornaments as a link in

the chain of evidence (p 342), and, in particular, the cleverness with which, by the episode of the bangle (p 372), he hoodwinks the Chandalas, abundantly prove that he had more sense than he is generally credited with That he finally begs and cringes and throws himself on the protection of those very persons whom he had most injured (p 394), merely serves to bring out his abject cowardice in full relief Certainly, one almost wishes, with Sarvilaka that Char had not taken pity on such a scamp and saved him from a fate (X 54) which he richly deserved

VASANTASENA

Vasantasena, the heroine, is a professional courtesan born and bred as such, but she is as pure minded as any lady of noble station She falls in love with Charudatta the very first time she sees him at a festival in Cupid's shrine (p. 68), and from that time onward she cannot tolerate the very idea of entertaining any other suitor, it is needless to remark that upon such as Sakara she looks with loathing and contempt She is generous hearted, as is shown by her readily paying off the debt of Samvahaka (p 92), and releasing Madanika from her bondage (p 150) with equal alacrity Her passion for Charudatta grows so intense in the end that she goes to visit him as an *abhisarika* (p 190), inspite of a raging thunderstorm, when in his house she gives a further proof of her generous nature by handing over her own ornaments to her lover's son for making a golden toy-cart. When, finally, in Act VIII, Sakara persecutes her with his attentions, she is ready even to accept death at his hands rather than prove faithless to one that was enshrined in her heart, and, to all appearances, she dies with his name on her lips (p 288). She thus gives the greatest possible proof that lay in her power of the depth of her affection and the loyalty of her love for which she receives recognition later at the hands of king Aryaka, who bestows upon her the title of a वधू (p 402) The development of Vasa 's passion has been delineated by the poet with touches of such tenderness as raise her character to a very high degree in our eyes, compare, for instance, her be haviour (p 218) when Rohasena, the innocent minded son of Char, declines to consider her as his mother because she happened to be wearing ornaments. In fact, the more one sees of

Vasantasena the more one thinks of her as a कुलस्त्री and the less as a गणिका, so far removed she is from the ways that one naturally associates with the latter And if we find the nature of Vasa not rising to the high or sublime level of Sita or Sakuntala that is because the situation and environment are different.

MAITREYA

The Vidushaka in this play differs from the Vidushakas one meets with in the works of later poets, in these he is generally depicted as a glutton and a buffoon, not that he entirely lacks these qualities (see pp 20, 48, 108, 162, 180 &c) but he possesses them in such a small degree that they sink into insignificance before his other and nobler qualities In the Mrich he appears in the role of the hero s faithful friend and retainer, ready to defend him at all times (p 48) and even prepared to lay down his life for him if need be (p 364) The sorrows and joys of his friend arouse correspending emotions in his breast (p 54) He is a simpleminded, guileless and lovable companion, and it is his blunders (pp 18, 188), rather than his jokes, which raise a laugh among the spectators He does not think very highly of the reckless liberality of his friend (p 130), nor does he approve of his attachment to a courtesan (p. 182), he protests against both, feeling it his duty to do so, but never carries his protests to the point of offence (p 115) His behaviour in the last Act, including his offer of self immolation in precedence (p 400) to Dhuta, is a further proof of his dogged and faithful affection for his friend and patron

OTHER MINOR CHARACTERS

As we have already observed, Sudraka has skilfully invested each one of even his minor characters with some special trait that distinguishes him or her from others Thus, Dhuta is shown to be a devoted wife, who gives her most valuable ornament to her lord in his hour of need (p 128); in fact she is represented as a type of the old *Pativrata*, who regards her husband's good as her all in-all and is ready to minister to his comfort even at the sacrifice of her own comfort and weal, thus she receives without a word of complaint a courtesan as a rival (p 216), and later even greets her as an equal (p 402). Rohasena is a boy, a

child in his simple innocence, who cries for a golden toy cart, but has the feelings of maturer persons, being ready to offer his own life to save that of his father (p 374) The Vita is an outspoken companion of Sakara, frank and straightforward, ready even to give a thrashing to his friend (p 282) if too much annoyed The judge as an officer is fair-minded, loyal and honest, as are the captains of the city's guard, Viraka and Chandanaka The slave Sthavaraka is a God-fearing soul, who would serve his master willingly, but within limits, while the Chandalas exhibit the sense and judiciousness of persons in far superior walks of life Many other minor particulars the student can asily notice and collect for himself

DRAMATIS PERSONÆ

MALES

सूत्रधार—The Manager of the Play

मैत्रेय (विदूषक)—A Brahmana, a friend and companion of Charudatta

चारुदत्त—The hero a citizen of Ujjayini.

शकार (सस्थानक)—The brother in-law of the king of Ujjayini and the villain of the Play

विट—A friend of Sakara

चेट (स्थावरक)—A servant of Sakara

सवाहक (later भिक्षु) —A professional shampooer, who takes to gambling and afterwards turns a Buddhist monk

माथुर (सभिक)—A keeper of a gambling den

दर्दुर—A gambler

द्यूतकर—Another gambler

कर्णपूरक—A servant of Vasantasena

चेट (वर्धमानक)—A servant of Charudatta.

शर्विलक—A Brahamana adventurer who commits a robbery for obtaining money to ransom off the servant-girl Madanika whom he loves

चट (कुम्भीलक)—An attendant of Vasantasena.

बन्धुळ—A bastard, parasite of Vasantasena.

विट—An attendant of Vasantasena.

रोहसेन—The son of Charudatta

आर्यक—A cowherd and insurgent, later the king of Ujjayini

वीरक, चन्दनक—Two officers of the city's police.

शोधनक—A beadle of the law-court.

श्रेष्ठिन्, कायस्थ—Two assessors.

अधिकरणिक—A Judge

चाण्डालौ (आहीन्त and गोह)—Two executioners

FEMALES

नटी—The wife tne Sutradhara

वसन्तसेना—The heroine of the play, a courtesan who loves Charudatta

रदनिका (चेटी)—Charudatta's maid servant

मदनिका (चेटी)—Vasantasena's maid servant

धूता—The wife of Charudatta

छत्रधारिणी—An attendant of Vasantasena

वृद्धा—The old mother of Vasantasena.

OTHER PERSONS MENTIOND

चूर्णवृद्ध—A friend of Charudatta

पालक—The king of Ujjayini, afterwards dethroned and killed by Aryaka

रेभिल—A merchant of Ujjayini, and a friend of Charudatta.
The brother of Vasantasena

SCENE

The city of Ujjayini and its environs (including the *Pushpakarandaka* garden)

भूमिका ।

शूद्रकेणासकृज्जित्वा स्वच्छया खड्गधारया।
जगद्भूयोऽप्यवष्टब्ध वाचा स्वचरितार्थया ।।

—आचार्यश्रीदण्डिन ।

इह खलु सकलविद्याकलाकलापादिपीठेऽस्मिन्भारते वर्षे निजयश परिमल-सुरभीकृतदिगन्ता प्रतिभाशालिन पर शता कवीश्वरा भासकालिदासादयो निज-कृताभरणैर्वाग्वधू सुरुचिर मण्डयन्ति स्म । तेषा च केचन प्रबन्धप्रमोदितरसिक-कदम्बा शब्दसर्जनावर्जितोर्जितयशस्का विदग्धपुगवा प्रतापसतापितारातिचक्रा-श्चक्रवर्तिनो राजानोऽभूवन्नित्यहो निर्माणचातुरी विधे । एतेषु श्रीमद्धर्षयशोवर्मभीमट-भोजादिष्वग्रेसरीभूत श्रीशूद्रकाभिधो नृपतिरितो वर्षशतैर्विंशते प्रागुज्जयिनी प्रशशास यमुद्दिश्य प्रसस्रुर्नानाकवीना प्रशसामधुरा वाक्प्रवाहा । यश्चैतद्रसभाव-निरन्तर रूपकमूर्धन्यपदप्रतिष्ठित मृच्छकटिकाख्य चारुतर प्रकरण निबबन्ध । यद्यपि कविनृपतेरस्य भूपतेर्विषये किमपीतिवृत्तादि जिज्ञासुभि स्फुट निश्चिततया नोपलभ्यते तथाऽपि शताधिकद्विसहस्रमितवर्षेभ्य प्रागन्ध्रभृत्यराजवश बद्धमूल कृतवतान्ध्रभृत्यानामादिमनृपेण सिमुकाभिधेनास्याभिन्नत्वमुपस्थापयन्ति भूयास सख्यावन्त प्राचीनवर्त्माभिज्ञा । तेषा च मतमिद केचन प्रत्यवतिष्ठन्ते । तदभि-प्रायेण कविरयमाचार्यश्रीदण्डिविरचितावन्तिसुन्दरीकथासारे समुपवर्णिताच्छूद्रका-न्नान्य सभवतीत्यस्तीह महती विप्रतिपत्ति । श्रीशूद्रकस्य किमपि चरितमत्रैव प्रकरणे प्रस्तावनाया त्रिभि श्लोकैरुपनिबद्ध दृश्यते । अथ तु तस्यापि याथातथ्य-विषये भूयासो विकल्पा पाश्चात्यविद्वद्भि प्रदर्शिता कष्टयन्ति चेत शिष्टानाम् । वय तु मन्यामहे यदिद श्लोकत्रयोपवर्णित वृत्त न कथमप्यनृतत्वपदवीमारोहेदिति । अथ चात्र प्रस्ताविता ये नानाविधा कल्पनोपजल्पा न तेषामिह परीक्षणमावश्यक-मित्यल पल्लवितेन । मृच्छकटिक विहाय नान्य कोऽपि शूद्रकविरचितो ग्रन्थो दृष्टिपथमारूढ । यत्किल पद्मप्राभृतक—वत्सराजचरित—कामदत्तादिरूपकाण्यपि शूद्रकेण व्यरच्यन्तेति कैश्चिद्दाक्षिणात्यविपश्चिद्भिरुपन्यस्त न तत्प्रायोऽद्ययाव-द्विश्वसनीयत्वकक्षामवगाढम् ।

श्रीमाञ्छूद्रको नाटककृच्चक्रवर्तिन श्रीभासस्य कृतिष्वेकतम चारुदत्ताख्य खण्डितरूपक समुपजीव्यैवात्मन प्रबन्ध प्रणिनायेति सर्वैरभ्युपगतप्रायोऽयमर्थ । दृश्यते च चारुदत्तमृच्छकटिकयो प्रतिपद च प्रतिवाक्य च प्रतिश्लोक च बहिष्ठ साम्यम् । तत्रभवाञ्छूद्रको भासीयचारुदत्तादेव चतुर्ष्वङ्केषु ग्रथित वस्तु तथैवाविकृत

संग्रह्य तस्य परतोऽसमाप्ततया स्वयमेवोर्वरित वस्तु सम्यक्प्रकल्प्य शेषाञ्षडङ्का-न्विरचयाबभूवेति लेशतोऽपि नास्ति सदेहावकाश । रूपकेऽस्मिन्कविप्रवर श्रीशूद्रको वैदर्भी रीतिमेव परिगृहीतवानिति सुविशदमेवावलोकयताम् । या च रीति श्रीबिल्हण इत्थमुपवर्णयति—"अनभ्रवृष्टि श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमि । वैदर्भ-रीति कृतिनामुदेति सौभाग्यलाभप्रतिभू पदानाम् ॥" इति । श्लेषप्रसाद-माधुर्यादि काव्यगुणै प्रगुणीकृतसरसत्व सरलत्वमस्य कृतौ समुल्लसतितराम् । पद्ये ह्यसमस्तपदप्राचुर्याद्गद्ये च सुस्पष्टाया सरलाया वाचो निबन्धनात्कविरय भास-कालिदासादिकविवरश्रेण्यामेव प्रधानमास्पदमलकरोतीति न केषाचन न समतम् । अस्मिन्प्रकरणे दशभिरङ्कैरुज्जयिनीवास्तव्यस्यौदार्यगुणनिधेर्दैवादवाप्तदारिद्र्यस्य कुलपुत्रशेखरस्य श्रीमतश्चारुदत्तस्य तत्रत्याया रूपयौवनविभवादिशालिन्या वसन्त-सेनाभिधाया गुणानुरागित्वाच्चारुदत्तबद्धभावाया प्रधानगणिकायाश्च प्रेमप्रधान चारित्र्य प्रपञ्चितम् । तदिद कथावस्तु पिपठिषूणा सुखावबोधार्थं साराशतोऽङ्कानु-क्रमेण विभक्तमत्र प्रदर्श्यते—

प्रथमाङ्के तावदादौ नान्दीपठनम् । तत प्रस्तावनायामादौ नाटकस्य कर्तृत्वा-भिधानाद्युपनिबद्धम् । पश्चात्सूत्रधारनटीप्रवेशेन कथारम्भ एवेन विदूषकमैत्रेयस्य प्रवेश ससूचित । तदनन्तर मैत्रेय प्रविश्य बलिकर्मव्यापृताय स्वप्रियवयस्याय चारुदत्ताय तत्सुहृदा चूर्णवृद्धेनानुप्रेषित प्रावारकमार्पयत् । चारुदत्तश्च प्रस्तावत आत्मनो दारिद्र्यजनिता मानसीमाधिमुपवर्णितवान् । ततो विटचेटाभ्या सहितेन राज-श्यालकसस्थानकेन शकारेण प्रार्थ्यमानाया वसन्तसेनाया गणिकाया प्रवेश । तदभ्यर्थनामनङ्गीकृत्य चारुदत्तगृह प्रविष्टाया वसन्तसेनाया शकारादयोऽपसृता । अथ सा तत्र बलीयसाऽनुरागेण परवशीकृता किमपि मनीषितमुद्दिश्य चारुदत्तहस्त आत्मनोऽलकार न्यासत्वेन निक्षेप्तुमुद्युक्ताऽऽसीत् । 'नेद वित्तहीनस्य गृह न्यासस्य योग्यम्' इति च प्रत्यादेशपर त 'आर्य अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते न पुन-र्गेहेषु' इति निजस्नेहानुकूल प्रतिभाष्यालकार तत्रैव न्यस्य पश्चात्स्वगृह प्रतिनिवृत्ता ।

द्वितीयाङ्के—आदौ वसन्तसेनायास्तच्चेट्या मदनिकायाश्च प्रवेशे वसन्त-सेनाऽऽत्मनो हृदि निगूढ चारुदत्तनिबन्धन भावमुपवर्ण्य 'सहसाऽभिसार्यमाण प्रत्युपकारदुर्बलतया माऽसौ प्रियजनो दुर्लभदर्शन पुनर्भविष्यति' इत्येवरूप चात्मनोऽलकारस्य न्यासकरण प्रख्यापितवती । ततो द्यूत शीलयित्रा दशसुवर्णकस्य कृते रुद्धस्य प्रपलायितस्य प्रधानसभिकेन माथुरेणान्विष्यमाणस्य द्यूतकरसवाहकस्य प्रवेश । अन्यतमद्यूतकरसाहाय्येन सवाहको माथुरगृहीतोऽपि तद्धस्तादपक्रम्य वसन्त-सेनागृह प्रविवेश । तस्मै चाभय प्रदायोदारशीलाऽसौ गणिका तेन धारित सुवर्ण माथुराय प्रतिपाद्य तमुपकृतवती । आत्मनो द्यूतकरभावेन निर्विण्ण सवाहक शाक्य-श्रमणको बुभूषुर्निष्क्रान्त । समनन्तरमेव वसन्तसेनाया किंकर कर्णपूरक प्रविश्य सवाहकस्य मत्तहस्तिदष्ट्रान्तरादात्मकृत मोचन तद्विलोक्य च चारुदत्तेन स्वप्रावार-

कस्य तस्मै पारितोषिकतया प्रदान हृष्ट सकथयामास। अनेन चित्तचमत्कारि-वृत्तान्तश्रवणेन च वसन्तसेना चारुदत्ते दृढतरमनुरागिणी बभूव।

तृतीयाङ्के—तत्रभवाश्चारुदत्तो गान्धर्वं श्रोतु सार्थवाहरेभिलस्य गृह मैत्रेयेण सम गतवानासीत्। अतिक्रान्तायामर्धरजन्या तत प्रतिनिवृत्य स्वगृहमागत्योभावपि सुखेन निद्रामारेधतु। अथ शर्विलकाख्य कश्चिद्दरिद्रो ब्राह्मणयुवा वसन्तसेनाचेटया मदनिकाया बद्धभावस्तामभुजिष्या कर्तुमिच्छन्नपि स्वस्य वित्तविहीनतामवलोक्य तत्सपादनार्थं चौरमार्गमङ्गीकृत्य गृहीततत्तत्साधनश्चारुदत्तस्य गृह प्राप्त। तत्र च स सधि कृत्वा प्रविश्य य पूर्वं वसन्तसेनया न्यासीकृतस्तमेवालकार विदूषकेण रात्रौ रक्ष्यमाण तस्य हस्तादपाच्छिद्य निश्चक्राम। अथ जागरितेषु सर्वेषु तमलकार चौरेणापहृत श्रुत्वा 'कथममु न्यास प्रतिनिर्यातयिष्ये' इति चारुदत्तस्य भूयसी चिन्ता समजनि। किं तु ज्ञाततद्वृत्तान्तया तदीयब्राह्मण्याऽऽर्याधूतया निजकण्ठादेका बहुमूल्या रत्नमालाऽवतारिता विदूषकस्य च हस्ते समर्पिता या मैत्रेय 'इद ते सदृशदारसग्रहस्य फलम्' इत्युपन्यस्य चारुदत्तायार्पयामास। तदनु वीतचिन्त-श्चारुदत्त 'गच्छ रत्नावलीमिमामादाय वसन्तसेनाया सकाशम्। वक्तव्या च सा यत्खल्वस्माभि सोऽलकार आत्मीय इति कृत्वा विस्रम्भाद् द्यूते हारित। तस्य कृते गृह्यतामियमिति।' इति सदिश्य विदूषक गणिकासमीप प्रेषयाचकार।

चतुर्थाङ्के—अथ प्रभाते शर्विलकश्चोरितालकार गृहीत्वा वसन्तसेनाभवन प्रतियात। तत्र च मदनिकया सगत्य यावदसौ तत्सुवर्णभाण्ड तस्यै दर्शयति तावत्तया दृष्टपूर्वं तत्स्वस्वामिन्या सबन्धीत्यभिज्ञातम्। तदनु निर्बन्धपृष्ट शर्विलक स्वस्तेय प्राख्यापयत्। प्रिययाऽनुनीतश्च तद्वचनानुसारेण तद्वसन्तसेनायै प्रत्यर्पयितुकाम स चारुदत्तसबन्धीत्यात्मान सदश्य 'सार्थवाहस्त्वा विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्ष्यमिद भाण्डम्। तद्गृह्यताम्' इति वसन्तसेनायै तमलकार प्रतिप्रदाय गन्तु-मुद्युक्त। अथ तु मदनिकाशर्विलकयो सलापमादित एवामूल श्रुतवती वसन्तसेना तमलीकदूत विज्ञायाप्युदारशीलतया मदनिका दास्यान्मोचयित्वा तस्मै दत्तवती। अथ परितुष्टे गते तस्मिन्विदूषको रत्नावलीमादायाष्टप्रकोष्ठ बहुविधसपन्निचित वसन्तसेनाभवन प्राप्य यथादेश ससदेश ता रत्नमाला तस्या हस्ते स्थापितवान्। अथ गणिकाऽपि तामादाय 'कथ चौरेणापहृतमपि शौण्डीरतया द्यूते हारितमिति भणति। अत एव काम्यते' इति स्वगतमाभाष्य 'आर्य विज्ञापयार्यचारुदत्तम्—अहमपि प्रदोष आर्यं प्रेक्षितुमागच्छामि' इति प्रतिसदिश्य विदूषक विसर्जयाचकार।

पञ्चमाङ्के—अथोन्नमति दुर्दिने प्रसृते भीषणान्धकारे गर्जत्सु मेघेषु विद्योत-मानासु तडित्सु वसन्तसेना यथाप्रतिज्ञमभिसारिकावेषेण चारुदत्तभवन गत्वा तेन सह सगता भूत्वा पर मोदमवाप। चारुदत्तोऽपि प्रियया सगत्य हृष्टमना विस्मृतदारिद्र्य-व्यथो धन्यमात्मान मेने। अनन्तरमुभावप्यभ्यन्तर प्रविश्य सुखेन निशामनयताम्।

षष्ठाङ्के—अथान्येद्यु प्रभाते चारुदत्त ६.२ प्रस्थायोज्जयिनीबहिर्भूत पुष्पकरण्डक नाम जीर्णोद्यान गत । अथ प्रबुद्धाया वसन्तसेनाया चारुदत्तदारको रोहसेन सौवर्णशकटिकां क्रीडार्थमिच्छस्तामलभमानस्तत्स्थाने मृन्निर्मिता शकटिकां प्रदत्तामस्वीकुर्वन्नुरुदन्नेव तस्या समीप प्राविशन् । तत उदारचरिता वसन्तसेना स्वदेहादात्मनोऽलकारानवतार्य 'गृहाणैतान् । कारय सौवर्णशकटिकाम्' इति सास्र च सस्नेह च भणित्वा त हृष्ट विसर्जयामास । [तदेवेद वृत्तमधिकृत्य मृच्छकटिकमिति यथार्थं स्वप्रबन्धाभिधान कृतवान्कवि ।] तदनु वसन्तसेनामुद्यान नेतु प्रवहण योजयित्वा वर्धमानकश्चेट उपस्थित आत्मान तस्यै निवेदयामास । कि तु यानास्तरणानि विस्मृतानीत्युपलभ्य तान्यानेतुमकथयित्वैव ता पुन सप्रवहणो निर्यात । एतदन्तरे शकारस्यापि प्रवहणवाहकश्चेट स्थावरकस्तेनैव पथा प्रवहण वाहयश्चारुदत्तस्य पक्षद्वारकनिकटे क्षण तत्स्थापयित्वा कुत्रचिद्यात । तदेव प्रवहण चारुदत्तीयमिति मत्वा वसन्तसेना तस्मिन्नारूढा स्थावरकोऽपि प्रत्यागत्य अविज्ञाततया निज प्रवहण शून्यमेव मन्वानस्तद्वाहयन्नपक्रान्त । अत्रान्तरे कोऽप्यार्यकनामा गोपालो राजा भविष्यतीति सिद्धादेशपरित्रस्तेन पालकेन राज्ञा गूढकारागारे बद्ध आसीत् । स गुप्ति भड्क्त्वा सनिगडमपक्रामन्यातप्रतिनिवृत्तस्य वर्धमानकस्यैव प्रवहण पृष्ठतोऽधिरूढ । चेटोऽपि पश्चादनवलोक्यार्यकमेव गणिका मन्वानस्तथैव प्रवहणमवाहयत् । तच्च प्रवहण नगररक्षिणामेकतमेन चन्दनकेन प्रलोकितमार्यकश्चाभिज्ञात । कि तु जातकारुण्य स तस्मा अभय दत्वा न तद्रहस्य प्राकाशयद्येन वर्धमानकोऽपि तदजानन्नेव प्रवहण वाहयन्नपचक्राम ।

सप्तमाङ्के—पुष्पकरण्डकोद्याने प्रिया प्रतिपालयश्चारुदत्तस्तस्या स्थान आर्यकमुपस्थित विलोक्य भृश विस्मितस्तस्मा अभय प्रदाय तेन सह सौहृद सपाद्य 'एवमेवानेन प्रवहणेन शीघ्रमपक्रामतु भवान्' इति त सुरक्षित प्रास्थापयत्। नृपते कृतव्यलीकतया तत्र परतोऽवस्थानमयुक्त मत्वा स्वय चापससार ।

अष्टमाङ्के—अथ पुष्पकरण्डकोद्याने स्वप्रवहणेनागता वसन्तसेनामालोक्य पर मोदमापन्न शकारस्तामनुनेतु बहुप्रकार येते । किं तु चारुदत्त एव दृढबद्धभावा ता परिज्ञाय जातरोषोऽसौ ता गले निपीडय मारयितु प्रावर्तत । अथ ता निश्चेष्टा भूमौ पतिता निरूप्य मृतेत्येव तामवगच्छस्तन्महापाप चारुदत्ते पातयितु निश्चित्य शकारो द्रुतमपचक्राम । अत्रान्तरे सवाहकेन शाक्यभिक्षुभूतेन यदृच्छया तत्रागतेन वसन्तसेना प्रत्युज्जीविता समाश्वासनार्थं समीपवर्तिविहार प्रापिता च ।

नवमाङ्के—शकारोऽधिकरणमण्डप गत्वा व्यवहारमलेखयद्यथा किल चारुदत्तेनाकार्यकारिणा वसन्तसेनाऽर्थस्य कारणात्पुष्पकरण्डकोद्यान प्रवेश्य बाहुपाशेन मारितेति । अधिकरणिकैराकारितश्चारुदत्त आर्यकवृत्तान्त गोपायितुमिच्छन्न किंचित्सम्यगुत्तर ददौ । ततस्तत्स्त्रीवधपातक तस्मिन्नेव सुलग्नतया निर्णीत बभूव येन

पालकेन राज्ञा 'डिण्डिम ताडयित्वा दक्षिणश्मशान नीत्वा कृतमहापापमेन शूले भङ्क्त' इति तस्य शारीरो दण्ड प्रतिपन्न ।

दशमाङ्के—अथ चाण्डालाभ्यामनुगम्यमानो धृतवध्यचिह्नश्चारुदत्त शूलमारोपयितु श्मशानमनीयत । मार्गे च स्थाने स्थाने तस्य पाप चाण्डालैर्डिण्डिमघोषणापूर्वकमुदघोष्यत । तच्छ्रुत्वा शकारस्य चेट स्थावरक स्वस्वामिना रहस्यभेदशङ्कया निगडैर्बद्धोऽपि प्रासादादवप्लुत्य रथ्यायामागत्य शकारमेव स्त्रीवधपातकिनमुद्घोषयामास । किं तु न कोऽपि तस्मिन्विशश्वास । एतदन्तरे वसन्तसेना भिक्षुणा सम तत्रैव प्राप्ता यामवलोक्य चारुदत्तस्यानपराधित्व सुव्यक्तमेवासीत् सर्वेषाम् । अत्रान्तरे शर्विलकोऽपि पालक हत्वाऽऽर्यकस्य राज्यारोहण प्रख्यापयस्तत्रोपस्थित । आर्यकश्च चारुदत्ताय कुशावत्या राज्यमतिसृष्टवान्वसन्तसेनामपि वधूशब्देनालचकार । एव चारुदत्तेनापि कारुणिकेन शकारोऽभय दत्त्वा मृत्युभयाद्रक्षित । एव सर्वं स्वन्तमुपन्यस्य कविरन्ते भरतवाक्येन स्वकृति समाप्ति नीतवान् ।

अथ

मृच्छकटिकम् ।

प्रथमोऽङ्क ।

पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसवीतजानो-
रन्त प्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य ।
आत्मन्यात्मानमेव व्यपगतकरण पश्यतस्तत्त्वदृष्टया
शभोर्व पातु शून्येक्षणघटितलयब्रह्मलग्न समाधि ॥ १ ॥

अपि च ।

पातु वो नीलकण्ठस्य कण्ठ श्यामाम्बुदोपम ।
गौरीभुजलता यत्र विद्युल्लेखेव राजते ॥ २ ॥

[नान्द्यन्ते ।]

सूत्रधार —अलमनेन परिषत्कुतूहलविमर्दकारिणा परिश्रमेण[1] । एवमहमार्यमिश्रान्प्रणिपत्य विज्ञापयामि—यदिद वय मृच्छकटिक नाम प्रकरण प्रयोक्तु व्यवसिता । एतत्कवि किल

शेमुषीप्रौढजीवातुर्विवृतिर्मृच्छकटिके ।
पृथ्वीधरैश्चिकीर्षद्भिर्गणेशो गण्यते गुरु ॥

तथा—

बालाना सुखबोधाय गुरूणा वचन शुभम् ।
लिख्यते गहनेऽप्यत्र हेरम्बावनतिस्थिर ॥

प्रकरण चेदम् । तस्य च लक्षणम्—'यत्र कविरात्मबुद्ध्या वस्तु शरीर च नायक चैव । विरचयति समुत्पाद्य तज्ज्ञेय प्रकरण नाम ॥ चतस्रो वृत्तय पञ्च सधयोऽष्ट रसादय । प्रकरणनो नाटक विहाय नृपनायकम् ॥' (इत्यादि) । आदिशब्दात्षड्रूमादिग्रहणम् । नाटकादौ बहुप्रकारप्राकृतप्रपञ्चेषु चतस्र एव भाषा प्रयुज्यन्ते—शौरसेन्यवन्तिकाप्राच्यामागध्य । अपभ्रशप्रपञ्चेषु चतस्र एव भाषा प्रयुज्यन्ते—शकारीचाण्डालीशाबरीढक्कदेशीया । मृच्छकटिके तु शबरपात्राभाव च्छाबरी नास्ति । प्राकृते 'मागध्यवन्तिजा प्राच्या शौरसेन्यर्धमागधी । बाह्लीका दाक्षिणात्या च सप्तभाषा प्रकीर्तिता ॥' महाराष्ट्र्यादय काव्य एव प्रयुज्यन्ते । अपभ्रशे—'शकाराभीर-

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1 परिभ्रमेण.

MRICHCHHAKATIKA

ACT I

May the abstract meditation (*Samadhi*) of Siva, concentrated on Brahma owing to the (intense) absorption produced by the absence of any perception, protect you !—(of Siva), whose knees are wrapped round with the doubly-tightened fold of the snake, while he sits having formed a knot (with his legs) in the *Paryanka* posture (by bending them cross-wise) (the operation of) whose sense is so suspended as to cause the cessation of all perception, by reason of the vital airs being confined within , and who, with the eye of truth, is visualizing within himself his own self (as the Universal Soul)—with a total identification of the two (*lit* with the function of the senses having totally ceased) (or, which is destitute of all kinds of organs) (1)

Moreover—

May the neck of (the black throated deity, *viz*) Siva, resembling a dark cloud, protect you !—(the neck) whereon the creeper-like arm of Parvati shines like a streak of lightning (2)

[*At the end of the Benediction*]

SUTRADHARA—Enough of an exertion that causes distraction of the curiosity of the audience —Having saluted (these) honourable gentlemen, I will thus respectfully address them That (here) we have undertaken to stage this *Prakarana* (play) called *Mrichchhakatika* It is stated that the poet, its author—

चाण्डालशबरद्राविडोड्रजाः । हीना वनेचराणां च विभाषाः सप्त कीर्तिताः ॥ 'विविधा भाषा विभाषा । हीनपात्रप्रयोज्यत्वाद्धीनाः । वनेचराणामिति ढक्कभाषासंग्रहः । तत्रास्मिन्प्रकरणे प्राकृतपाठकेषु सूत्रधारो नटी रदनिका मदनिका वसन्तसेना तन्माता चेटी कर्णपूरकश्चारुदत्तब्राह्मणी शोधनकः श्रेष्ठी चेत्येकादश शौरसेनीभाषापाठकाः । सूत्रधारोऽप्यत्र प्राकृती 'कार्यवशात्' इति वक्ष्यते । अवन्तिभाषापाठकौ वीरकचन्दनकौ । प्राच्यभाषापाठको विदूषकः । संवाहकः शकारवसन्तसेनाचारुदत्तानां चेटकत्रितयं भिक्षुश्चारुदत्तदारकः एते मागधीपाठकाः । अपभ्रंशपाठकेषु शकारीभाषापाठको राष्ट्रियः । चाण्डालीभाषापाठकौ चाण्डालौ । ढक्कभाषापाठकौ माथुरद्यूतकरौ । तथा शौरसेन्यवन्तिजा प्राच्या एतासु दन्त्यसकारता । तत्रावन्तिजा

द्विरदेन्द्रगतिश्चकोरनेत्र परिपूर्णेन्दुमुख सुविग्रहश्च ।
द्विजमुख्यतम कविर्बभूव प्रथित शूद्रक इत्यगाधसत्त्व ॥ ३ ॥

अपि च ।

ऋग्वेद सामवेद गणितमथ कला वैशिकी[1] हस्तिशिक्षा
ज्ञात्वा शर्वप्रसादाद्व्यपगततिमिरे चक्षुषी चोपलभ्य ।
राजान वीक्ष्य पुत्र परमसमुदयेनाश्वमेधेन चेष्ट्वा
लब्ध्वा चायु शताब्द दशदिनसहित शूद्रकोऽग्नि प्रविष्ट ॥ ४ ॥

अपि च ।

समरव्यसनी प्रमादशून्य कुकुद वेदविदा तपोधनश्च ।
परवारणबाहुयुद्धलुब्ध क्षितिपाल किल शूद्रको बभूव ॥ ५ ॥

अस्या च तत्कृतौ ।

अवन्तिपुर्या द्विजसार्थवाहो युवा दरिद्र किल चारुदत्त ।
गुणानुरक्ता गणिका च यस्य वसन्तशोभेव वसन्तसेना ॥ ६ ॥
तयोरिद सत्सुरतोत्सवाश्रय नयप्रचार व्यवहारदुष्टताम् ।
खलस्वभाव भवितव्यता तथा चकार सर्व किल शूद्रको नृप ॥ ७ ॥

(परिक्रम्यावलोक्य च ।) अये शून्येयमस्मत्सगीतशाला[2] । क्व नु गता कुशीलवा भविष्यन्ति । (विचिन्त्य ।) आ ज्ञातम् ।

रेफवती लोकोक्तिबहुला । प्राच्या स्वार्थिककाकरप्राया । मागधी तालव्यशकारवती । शकारीचाण्डाल्योस्तालव्यशकारता । रेफस्य च लकारता । वकारप्राय ढक्क-विभाषा । सस्कृतप्रायत्वे दन्त्यतालव्यसशकारद्वययुक्ता च । 'अपार्थमक्रम व्यर्थं पुनरुक्त हतोपमम् । लोकन्यायविरुद्ध च शकारवचन विदु ॥' अपार्थं निरर्थकम् । व्यर्थं विरुद्धार्थम् । यद्वा । निश्चितानन्वय पदजात वाक्यजात चापार्थकम् । व्यर्थं निरर्थकमेव । हतोपमम् व्याहतोपमम् । 'शकारप्रायभाषित्वाच्छकारो राष्ट्रिय स्मृत । एकविद्यो विटश्चान्यो हास्यकृच्च विदूषक ॥' स्वार्थिक ककार सर्वत्र । द्विवचन चतुर्थीत्रिभक्तिश्च नास्त्येव । द्वित्वे तु बहुवचनम् । चतुर्थ्यर्थे षष्ठी । परस्मै-पदात्मनेपदविपर्यय । पूर्वनिपातानियमश्च । बहुल छन्दसो निदर्शनमप्रसिद्धच्छन्दो-ज्ञानार्थम् । पाठविप्लवनिरासार्थं च । [चिकीर्षितस्य प्रकरणस्य निर्विघ्नपरिसमाप्त्यर्थं 'तथाऽप्यवश्य कर्तव्या नान्दी विघ्नोपशान्तये ।' इति वचनानुसारेण 'आशीर्वचनसयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीना तस्मान्नान्दीति सज्ञिता ॥' इत्युक्तलक्षणा नान्दी तावदवतारयति—] पयङ्केत्यादि । पर्यङ्क पर्यस्तिका तस्य (ग्रन्थि रचन तस्य) बन्धेन द्विगुणितो यो भुजगस्तस्य (आश्लेषेण) सबन्धन (सवीते)

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१ वैशिखी २ सगीतक०

Was a famous scholar, Sudraka by name, who was the very best of the twice-born (Kshatriyas), and of unfathomable mental calibre His gait was like that of an excellent elephant, his eyes resembled those of a *chakora* bird, his face vied with the full moon (in beauty), and he possessed a handsome body (3)

Again—

He knew the Rigveda, the Samaveda, mathematics, the (fine) arts (practised by courtesans), and the science of (the training and management of) elephants, and he obtained, through Siva's favour, eyes from which the darkness (of ignorance) (or, blindness) had departed Having seen his son installed (on the throne) as king, having performed the exalting *Asvamedha* sacrifice, and having enjoyed a life of one hundred years together with ten (more) days, Sudraka entered the (sacred) fire (*i e*, died). (4)

Moreover—

Passionately fond of war, free from negligence, chief of those who knew the Vedas, rich in penance, and eager to fight with his two arms the elephants of his enemies—such indeed was King Sudraka. (5)

And in this work of his—

(It is related that) there lived, as was said, in the city of Ujjayini, (one) Charudatta, a leader of the Brahmanas, who was young and poor, and a courtesan called Vasantasena, (lovely) like the beauty of *Vasanta* (Spring), who loved him for his virtues (6)

King Sudraka has delineated in that (excellent) way these, in connexion with those two, *viz*, the course of virtuous life based on the pleasures of true love, corruptness of legal procedure, the nature of villains, and (the workings of) Destiny (7)

(*Walking about and observing*) How now ! This music-hall of ours is quite empty ! Where could the actors have gone ? (*Reflecting*) Ah ! I have it !

स्थगिते जानुनी यस्य । [अन्त अन्त शरीरे य प्राणानां प्राणापानादिवायूनामवरोध नियमन तेन व्युपरत निवृत्त सकल बाह्यविषयज्ञान येषा तानि तथा रुद्धानि सयतानि इन्द्रियाणि यस्य । तदुक्त योगसागरे—'करणान्यबहिष्कृत्य स्थाणुवन्निश्चलात्मक । आत्मान हृदये ध्यायेन्नासाग्रन्यस्तलोचन ॥' इति ।] आत्मनि शरीर एव (व्यपगत—स्वव्यापाराद्) उपरत करणमिन्द्रिय यथा स्यादेव तत्त्वदृष्टयाऽनारोपितज्ञानेन [ब्रह्मै·

शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम् ।
मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य ॥ ८ ॥

कृतं च संगीतकं मया । अनेन चिरसंगीतोपासनेन[1] ग्रीष्मसमये प्रचण्डदिनकर-किरणोच्छुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी खटखटायेते । तद्यावद्-गृहिणीमाहूय[2] पृच्छामि, अस्ति किमपि[3] प्रातराशो न वेति । एषोऽस्मि भोः कार्य-वशात्प्रयोगवशाच्च प्राकृतभाषी संवृत्तः ।—अविद अविद भो । चिरसंगीतोपासनेन शुष्कपुष्करनालानीव मे बुभुक्षया म्लानान्यङ्गानि । तद्यावद्गृहं गत्वा जानामि, अस्ति किमपि कुटुम्बिन्योपपादितं न वेति । (परिक्रम्यावलोक्य च ।) इदं तदस्माकं गृहम् । तत्प्रविशामि । (प्रविश्यावलोक्य च ।) आश्चर्यम् । किं नु खल्वस्माकं गृहेऽन्यदिव संविधानकं वर्तते । आयामितण्डुलोदकप्रवाहा रथ्या लोहकटाहपरिवर्तन-कृष्णसारा कृतविशेषकेव युवत्यधिकतरं शोभते भूमिः । स्निग्धगन्धेनोद्दीप्यमाने-वाधिकं बाधते मां बुभुक्षा । तत्किं पूर्वार्जितं निधानमुत्पन्नं भवेत् । अथ वाऽहमेव बुभुक्षातोऽन्नमयं जीवलोकं पश्यामि । नास्ति किल प्रातराशोऽस्माकं गृहे । प्राणा-त्ययं बाधते मां बुभुक्षा । इह सर्वं नवमिव संविधानकं वर्तते । एका वर्णकं पिनष्टि अपरा सुमनसो गुम्फति । (विचिन्त्य ।) किं न्विदम् । भवतु । कुटुम्बिनीं शब्दाय्य परमार्थं ज्ञास्यामि । (नेपथ्याभिमुखमवलोक्य ।) आर्ये इतस्तावत् । (अविद[4] अविद भो । चिरसंगीदोवासणेण[5] सुक्खपोक्खरणालाइं विअ मे बुभुक्खाए मिलाणाइं अङ्गाइं ता जाव गेहं गदुअ आणामि, अत्थि किं पि कुटुम्बिणीए उववादिदं ण वेत्ति । एदं तं अम्हाणं गेहम् । ता पविसामि । हीमाणहे । किं णु क्खु अम्हाणं गेहे अण्णं विअ संविहाणअं वट्टदि । आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहपरि-वत्तणकसणसारा[6] किदविसेसआ विअ जुअदी अहिअदरं सोहदि भूमी । सिणिद्ध-गन्धेण उद्दीविअन्ती[7] विअ अहिअं बाधेदि मं बुभुक्खा । ता किं पुव्वज्जिदं णिहाणं उव्वण्णं[8] भवे । आदु अहं ज्जेव बुभुक्खादो अण्णमअं जीअलोअं पेक्खामि । णत्थि किल पादरासो[9] अम्हाणं गेहे । पाणच्चअं[10] बाधेदि मं बुभुक्खा । इध सव्वं णवं विअ संविहाणअं[11] वट्टदि । एक्का वण्णअं पीसेदि अवरा सुमणाओ गुम्फेदि । किं ण्णेदम् । भोदु । कुडुम्बिणिं सद्दाविअ परमत्थं जाणिस्सम् । अज्जे इदो दाव ।

वाहमिति निर्विकल्पज्ञानेनेत्यर्थं । आत्मानं पश्यता साक्षात्कुर्वता । एतादृशः शंभोः ईशस्य] शून्येक्षणे निराकारालोचने घटितोऽत्यन्तसंबद्धो यो लयस्तत्प्रवणता विशेषस्तेन ब्रह्मणि परमे रूपे आसक्तं समाधिध्यानं [शून्यं बाह्यप्रपञ्चासंयुक्तं यदीक्षणं तेन

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१ संगीतको० २ गृहं गत्वा गृहिणी० ३ किंचित् ४ अविव भो, अविहा भो भो ५ संगीदकोवास० ६ कटाह, परिअत्तण, परिअन्तण (परियन्त्रण). ७ उद्दीवन्ती ८ उपवण्ण (उपान्नम्) ९ पादरासोवि १० पाणाधिअ (टी०) ११ संविहाण

The home of a sonless person is empty, he who has not a real friend finds all time empty, the quarters are empty to a fool, and everything is empty to a poor man (8)

Well, I have finished the musical concert By having thus practised music for a long time, my eyes, whose pupils are rolling, are crackling (with pain) owing to hunger, like lotus-seeds scorched by the rays of the fierce sun in summer-time I shall therefore now call my wife and ask (her) if there is any breakfast (available) or not Here have I, sirs, turned a Prakrit speaking person, as required by my business and the exigence of the performance, too —Alack-a-day ! By having practised music for a long time my limbs are drooping in hunger, like the parched stalks of lotuses I shall therefore now go home and ascertain if my wife has arranged for anything (to eat) or not (*Walking about and observing*) Here is that house of ours Well, I shall go in (*Entering and observing*) Heigh-ho ! How is it that there is quite a new development in our house ! The passage is full of a long stream of rice-water, and the floor, which is dark grey by reason of the iron saucepans having been moved over it, is now looking more charming, like a woman with a variegated *tilaka* mark painted (on her forehead) And my hunger is paining me the more, as if it wese greatly excited by (this) inviting smell Could it be, then, that some (buried) treasure, belonging to our ancestors, has been discovered ? Or rather, it is I myself who in my hunger am looking upon the world as consisting of nothing but eatables ! Indeed, there could not be any breakfast in our house Hunger is paining me so as to take away my very life Here all things are wearing a new aspect to day One womon is pounding unguents, while another is wreathing flowers (*Pondering*). What could this be ? Never mind, I shall call for my wife and ascertain what it all really is (*Looking towards the curtain*) Lady, come here, please

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घटित सपादित यो लय एकतानताप्रवाह तेन ब्रह्मणि लग्न समाधि चित्तैकाग्रतया चिन्तन] वो युष्मान्रक्षतु । [स्रग्धरावृत्तम् । तल्लक्षण—'म्रभ्नैर्याना त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।' इति] ॥ १ ॥ पात्विति । [नीलकण्ठस्य श्यामश्चासौ अम्बुदश्च श्यामाम्बुद तेन उपमा यस्य स कण्ठ व पातु । यत्र यस्मिन् गौर्या भुज लता इव । कण्ठाश्लेषे वेष्टनसाम्यात् । विद्युल्लेखा इव विराजते ॥ २ ॥ सूत्रधार —'वतनीयतया सूत्र प्रथम येन सूच्यते । रङ्गभूमि

नटी—(प्रविश्य ।) आर्य इयमस्मि । (अज्ज[1] इअ म्हि ।)

सूत्रधार—आर्ये स्वागत ते । (अज्जे साअद दे ।)

नटी—आज्ञापयत्वार्य को नियोगोऽनुष्ठीयतामिति । (आणवेदु अज्जो[2] को णिओओ अणुचिट्ठीअदु त्ति ।)

सूत्रधार—आर्ये । ('चिरसगीदोवासणेण' इत्यादि पठित्वा[3] ।) अस्ति किमप्यस्माक गेहेऽशितव्य न वेति । (अज्जे अत्थि किं पि अम्हाण गेहे असिदव्व ण वेत्ति ।)

नटी—आर्य सर्वमस्ति । (अज्ज[4] सव्व अत्थि ।)

सूत्रधार—किं किमस्ति । (किं किं अत्थि ।)

नटी—तद्यथा गुडौदन घृत दधि तण्डुला आर्येणात्तव्य रसायन सर्वमस्तीति । एव तव देवा आशासन्ताम् । (त जधा गुडोदण घिअ[5] दहि तण्डुलाइ अज्जेण[6] अत्तव्व रसाअण सव्व अत्थि त्ति । एव्व दे देवा आसासेन्तु[7] ।)

सूत्रधार—आर्ये किमस्माक गेहे सर्वमस्ति । अथवा परिहससि । (अज्जे किं अम्हाण गेहे सव्व अत्थि । आदु परिहससि ।)

समाक्रम्य सूत्रधार स उच्यते ॥' इति सगीतसर्वस्वे उक्तलक्षण । विमर्दकारिणा हानिकरेण । परिश्रमेण अधिकतरनान्दीपठनायासेन ।] आर्यान्मान्यान् मिश्रानभ्यस्तबहुशास्त्रान् । चारुदत्तपुत्ररोहसेनक्रीडनार्थं षष्ठेऽङ्क उक्त मृच्छकटमत्रास्ति । 'अत इनिठनौ' इति ठन् । मृद शकटिकाऽस्मिन्निति वा बहुव्रीहि । द्विरदेन्द्रेति । द्विजमुख्यतम क्षत्रजातिश्रेष्ठ । 'त्रयो वर्णा द्विजातय' इति स्मृते क्षत्रियेऽपि द्विजप्रयोग । [द्वौ रदौ एषा ते द्विरदा तेषु इन्द्र इव द्विरदेन्द्र तस्य इव गतिर्यस्य । चकोरस्य इव नेत्रे यस्य । शोभन विग्रह शरीर यस्य । अगाध सत्त्व बल यस्य स । उपमालकार । औपच्छन्दसिक वृत्तम्] ॥३॥ ऋग्वेदमिति । वेशोऽत्र कार्त्स्न्येन वेश्यापर । तत्र भवा विद्यमाना । अध्यात्मादित्वाट्ठक् । यद्वा वेशोऽग्निनिवेशाख्यो राजा तेन कृताम् । कला चतुषष्टिकलाप्रतिपादक प्रबन्धम् । [यद्वा वेश नेपथ्यग्रहण तत्सबन्धिनी कला नाटयशास्त्रमित्यर्थ ।] शर्वो महादेव । [तस्य प्रसादान् व्यपगत तिमिर अज्ञान यस्मात्तथाविध ज्ञानस्वरूप चक्षु प्राप्य । पुत्र राजान वीक्ष्य राज्ये स्थापयित्वेत्यर्थ । परम श्रेष्ठ समुदय उत्कर्ष यस्मात् तेन । अश्वस्य मेध पशुत्वेनोपालम्भन यत्र सोऽश्वमेधस्तेन इष्ट्वा ।] लब्ध्वा चायु शताब्दमग्निं प्रविष्ट इति जातकादिगणितद्वारा ज्ञात्वा । आगामिसूत्रधारवचनापेक्षया 'अग्निं प्रविष्ट' इत्यादिभूतकालप्रत्ययो न विरुद्ध इति मर्मज्ञा । अग्निप्रवेशोऽपि सर्वस्वारनामके यज्ञविशेषे यथा शरभङ्गेण कृतस्तथा बोद्धव्यम् । [स्रग्धरा छन्द । लक्षण

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१ अज्जउत्त २ अज्जउत्तो ३ पठति पूर्वोक्त पठित्वा ४ अज्जउत्त ५ पिअ (प्रिय) ६ अज्जउत्तेण ७ आसासेन्दु

NATI—(*Entering*) Sir, here I am.

SUTRA.—Lady, my greetings to you !

NATI—May your honour command what duty is to be executed (by me)

SUTRA —Lady, (*Saying—' By having practised music for a long time' &c*) is there anything to eat in our house, or not ?

NATI —Sir, there is everything

SUTRA—What things are there ?

NATI —They are as follows , rice seasoned with *guda*, ghee, curds, (simple) rice, and all elixir-like (*i e* delicious) things fit to be eaten by you. May the gods thus (ever) favour you !

SUTRA —What, are all these things (really) in our house ? Or are you joking ?

तूक्तम्] ॥ ४ ॥ **समरेति** । [समरेषु व्यसन यस्य । महावीर इत्यर्थ । प्रमादेन अनवधानतया शून्य । स्वकार्यदक्ष इत्यर्थ । वेदविदा ककुद श्रेष्ठ । तप एव धन यस्य स तपोधन तपोनिष्ठ । परा उत्कृष्टा वारणा गजास्तै सह बाहुयुद्धे लुब्ध । यद्वा परेषा वारणा । यद्वा परेषा शत्रूणा वारणौ निवारकौ यौ बाहू ताभ्या युद्धे लुब्ध' ।] ककुद चिह्नभूतं प्राधान्ये वा । तथा चामर —' प्राधान्ये राजलिङ्गे च वृषाङ्गे ककुदोऽस्त्रियाम् ' इति । वारणो हस्ती । [औपच्छन्दसिक वृत्तम्] ॥ ५ ॥ **अवन्तीति** । अवन्तिपुर्युज्जयिनी । ' अस्या च तत्कृतौ अवन्ति–' इत्यादावस्तिद्वयानुषङ्ग । [अवन्तिपुर्यां द्विजश्चासौ वणिक्कर्मकारित्वात्सार्थवाहश्च द्विजसार्थवाह । यद्वा सार्थं समूह वाहयतीति सार्थवाह । द्विजश्रेष्ठ इत्यर्थ । चारुदत्त आसीत् किल । यस्य च गुणै दयादाक्षिण्यादिभि अनुरक्ता वसन्तशोभा म गुलक्ष्मीरिव वसन्तसेना नाम गणिका च आसीत् । उपेन्द्रवज्रा वृत्तम् । ' उपेन्द्रवज्रा जतजास्ततो गौ ' इति तल्लक्षणम्] ॥६॥ **तयोरिति** । [तयो तत्सबद्धमित्यर्थ । सत् श्लाघ्य सुरतमेवोत्सव. स आश्रय यस्य तम् ।] नय नीतिस्तस्य प्रचारो व्यवहारस्त नयप्रचारम् । [व्यवहारस्य दुष्टता चारुदत्तस्य वसन्तसेनाघातकत्वेन निर्णयदानात् दुष्टता सदोषता खलाना शकारादीना स्वभाव तथा भवितव्यता च इद सर्वं अस्या तत्कृतौ शूद्रको नृप चकार । वशस्थविल वृत्तम्] स्वहित व्यवहार ॥ ७ ॥ [**शून्यमिति** ।] चिरशून्यमिति कर्मधारय । चिर दीर्घं कालो निरवधि समय । शून्यमभिमतकार्यरहितम् । सन्मित्रस्य हि ससहायत्वेन कार्यनिष्पत्ते सदा पूर्ण इव समयोऽवभासते । [आर्या छन्द] ॥ ८ ॥ [प्रचण्ड यो दिनकर तस्य किरणै उच्छुष्क यत्पुष्करबीज कमलबीज तद्वत् । खटखट इत्यव्यक्तशब्द इव आचरत खटखटायते ।] खडित्यव्यक्तानुकरणम् । सगीतकेन चक्षुषी खटखटायेते इत्यसबद्धप्रलापेन भाविन शकारासबद्धभाषणस्य सूचनम् । प्रातराश कल्यभोजनम् । कार्य-

नटी—(स्वगतम् ।) परिहसिष्यामि तावत् । (प्रकाशम् ।) आर्य अस्त्यापणे । (परिहसिस्स दाव । अज्ज[1] अत्थि आवणे ।)

सूत्रधार—(सक्रोधम् ।) आ अनार्ये एव तवाशा छेत्स्यते । अभाव च गमिष्यसि । यदिदानीमह वरण्डलम्बुक इव दूरमुत्क्षिप्य पातित । (आ अणज्जे एव्व दे आसा छिज्जिस्सदि । अभाव अ गमिस्ससि । अ दाणि अह वरण्डलम्बुओ[2] विअ दूर उक्खिविअ पाडिदो ।)

नटी—मर्षतु मर्षत्वार्य । परिहास खलु मया कृत । (मरिसेदु मरिसेदु अज्जो[3] । परिहासो क्खु[4] मए कदो ।)

सूत्रधार—तत्किं पुनरिद नवमिव सविधानक वर्तते । एका वर्णक पिनष्टि अपरा सुमनसो गुम्फति इय च पञ्चवर्णकुसुमोपहारशोभिता भूमि । (ता किं उण इद णव विअ सविहाणअं वट्टदि । एक्का वण्णअ पीसेदि अवरा[5] सुमणाओ गुम्फेदि इय अ पञ्चवण्णकुसुमोवहारसोहिदा भूमी ।

नटी—अद्योपवासो गृहीत । (अज्ज उपवासो गहिदो ।)

सूत्रधार—किंनामधेयोऽयमुपवास । (किंणामधेओ अअ उववासो ।)

नटी—अभिरूपपतिर्नाम । (अहिरूअवदी णाम ।)

सूत्रधार—आर्ये इहलौकिकोऽथ वा पारलौकिक । (अज्जे इहलोइओ आदु पारलोइओ ।)

नटी—आर्य पारलौकिक । (अज्ज[6] पारलोइओ ।)

वशात्प्रयोगवशाच्चेति । कार्य बोध्याया स्त्रियो झटिति ज्ञानम् । यदुच्यते—'स्त्रीषु ना प्राकृत वदेत्' इति । सुकुमारत्वेन सुप्रयोगत्व प्राकृतस्य । यदुक्तम्—'पुरिसा सक्कअजप्पा पाउअगुम्फो वि होइ सुउमारो' (पुरुषा सस्कृतजल्पा प्राकृतगुम्फोऽपि भवति सुकुमार ।) तथा षष्ठेऽङ्के प्रवहणविपर्यासे वीरकचन्दनकयो कलहे सभ्रमागतवचनसवरणार्थं भाषाव्यत्यासाच्चन्दनकस्य पाठ सस्कृतेन । तथा पञ्चमाङ्के दुर्दिने कार्यवशाद्वसन्तसेनाया श्लोकपाठ सस्कृतेन । चारुदत्तस्य दारिद्रयवर्णनासूचनयोग्यप्राकृतपरिग्रह । यदाहु—'कार्यतश्चोत्तमादीना कार्यो भाषाव्यतिक्रम ।' इति । एतत्सर्वमनेन सूचितमिति । अविद अविदेति निर्वेदे । कष्ट कष्टमित्यर्थ । 'अदृष्टाश्रुतसप्राप्ताववविदाविदभो पदम्' इति च प्राञ्च । हीमाणहे विस्मये । [सविधीयते सम्यग् निष्पाद्यते इति सविधान भोज्यवस्तुनिर्माणसरम्भ ।] आयामी दीर्घस्तण्डुलप्रक्षालनजलप्रवाहो यत्र तादृशी रथ्या । लोहस्य कटाहो भाजनविशेषस्तत्परिवर्तनेन [इतस्ततश्चालनात् घर्षणेन] मार्जनेन कृष्णसारा [कृत विशेषको यया सा कृतविशेषका] कृततिलका युवतिवद्भूमिरधिक शोभते । कृष्णसारा भूमिरित्यनेन

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१ अज्जउत्त २ वरण्डु ३ अज्जउत्तो ४ क्ख एसो ५ अण्णा कुसुमाइ ६ अज्जउत्त

NATI—(*To herself*) Well, I'll joke (with him). (*Aloud*) Husband, they are—in the market

SUTRA—(*With anger*) Ah! You hussy, your hopes will be similarly frustrated, and you too would be made away with, since just now (by you) I have been raised aloft and thrown down, like the stone at the end of the Varanda *

NATI—Pardon, sir, pardon! I indeed played a joke

SUTRA—Well, then, what are these preparations that seem to be (quite) new here? One lady is pounding unguents, another is wreathing flowers, and this floor here is decked with the offerings of flowers of five colours

NATI—I have to day undertaken a fast

SUTRA—What is the name of this fast?

NATI—It is called *Abhirupa-Pati* ('The giver of a handsome husband')

SUTRA—Lady, in this world or in the next?

NATI—Sir, in the next

चतुर्थाङ्के भवनकोष्ठकस्य विशेषसूचनम् । तत्किं पूर्वार्जित निधान बहुसख्य धनमुत्पन्न भवेत् । आदु अथ वेत्यर्थ । पाठान्तरे ओदनमयम् । [प्राणात्यय प्राणानाम ययो नाशो यथा स्यात्तथा । क्रियाविशेषणम् ।] प्राणाधिक प्राणेष्वधिक यथा स्यादेवम् । एका वर्णक कस्तूर्यादिक समालम्भन पिनष्टि । अपरा सुमनस पुष्पाणि ग्रथ्नाति । इत्यनेनापि कोष्ठकस्यैव सूचनम् । असिदव्व अन्नरूप द्रव्यम् । अत्तव्व रसाअणमिति प्रायेणात्तव्य रसायनमस्तीति । [रसानामयनमाश्रयभूत सरसमन्नजातमित्यर्थ ।] एव तव देवा आशासन्तामिति सदिग्धवाक्योपन्यास । आर्य अस्त्यापणे वणिग्वीथ्याम् । एव तवाशा । छेत्स्यति अभाव च गमिष्यसीत्यनेन वसन्तसेनाया प्रवहणविपर्यासमोटनयो सूचनम् । वरण्डो दीर्घकाष्ठ तस्य लम्बुकस्तत्प्रान्तनिबद्धो मृत्तिकास्थूण । स हि द्रोण्या पानीयोद्धारे दूरमुत्थाप्याध पात्यते । केचिदाहु – वरण्ड इष्टकागृह उन्नतीभूतो दीर्घो भित्तिप्रदेशस्तत्र लम्बुकाऽवयवभूत इष्टकासघ । सोऽपि ि सयोजनार्थं दूरमुत्थाप्यते । अनन्तर निपतत्यपीति । उपवास । उपवासरूप व्रतमित्यर्थ । अधिकरणघञन्तोऽयम् । पारलौकिक इत्यनेन पालकव्युदासेन नायकान्तरलाभसूचनम् । ममकेरकेण मदीयेन । भत्तपरिव्वएण भक्तपरिव्ययेन । ओदनव्ययेनेत्यर्थ । यद्वा । भर्तृपरित्यागेन । पारलौकिको भर्ताऽन्विष्यते । त्वमेव जन्मातरे भविष्यसीति । आ आक्षेपे । छय आदुत्या आकारान्तादेशे कृते चूर्णवृद्धा इति । एव च 'दूआ तीआ' इत्यादौ च बोद्धव्यम् । कप्पिन्त छेद्यमानम् । वधूपक्षे कल्प्यमान ससज्यमानम् । नव-

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* A long beam or bamboo forming part of a sort of machine for drawing water

सूत्रधार—(सरोषम् ।) प्रेक्षन्ता प्रेक्षन्तामार्यमिश्रा । मदीयेन भक्तपरिव्ययेन पारलौकिको भर्ताऽन्विष्यते । (पेक्खन्तु अज्जमिस्सा । ममकेरकेण[१] भत्तपरिव्वएण[२] पारलोइओ भत्ता अण्णेसीअदि ।)

नटी—आर्य प्रसीद प्रसीद । त्वमेव जन्मान्तरे भविष्यसीति । (अज्ज[३] पसीद पसीद । तुम ज्जेव जम्मन्तरे भविस्ससि त्ति ।)

सूत्रधार—अयमुपवास केन तवोपदिष्ट । (अअ उववासो केण दे उवदिट्ठो ।)

नटी—आर्यस्यैव प्रियवयस्येन चूर्णवृद्धेन । (अज्जस्स[४] ज्जेव पिअवअस्सेन चुण्णवुड्ढेण[५] ।)

सूत्रधार—(सकोपम् ।) आ दास्या पुत्र चूर्णवृद्ध कदा नु खलु त्वा कुपितेन राज्ञा पालकेन नववधूकेशकलापमिव सुगन्ध छेद्यमान प्रेक्षिष्ये । (आ दासीएपुत्ता[६] चुण्णवुड्ढा कदा णु क्खु[७] तुम कुविदेण रण्णा पालएण[८] णववहूकेसकलाव[९] विअ सुअन्ध कप्पिज्जन्त पेक्खिस्सम् ।)

नटी—प्रसीदत्वार्य । नन्वार्यस्यैव पारलौकिकोऽयमुपवासोऽनुष्ठीयते । (इति पादयो पतति ।) (पसीददु[१०] अज्जो[११] । ण अज्जस्स ज्जेव पारलोइओ अअ उपवासो अणुचिठ्ठीअदि ।

सूत्रधार—आर्ये उत्तिष्ठ उत्तिष्ठ । कथय कथयात्रोपवासे केन कार्यम् । (अज्जे उठ्ठेहि उठ्ठेहि । कधेहि कधेहि एत्थ उववासे[१२] केण[१३] कज्जम् ।)

वधूकेशहस्तमिव बासित सुगन्धम् । 'वज्जन्तम' इति पाठे वध्यमानम् । अनेन सहाराङ्कं चारुदत्तनिग्रहसूचनम् । अम्हारिसजणजोग्गेण अस्मत्सदृशेन ब्राह्मणेन । अहमप्युपनिमन्त्रयामि । ईदृश्यामुज्जयिन्या समृद्धायाम् । कोऽर्थं । यदा दुस्थिता भवन्ति ब्राह्मणास्तदा चारणादीनामपि गृहे कुर्वन्ति भोजनम् । भवतु इममुपनिमन्त्रयिष्ये । अद्य मैत्रेय अस्माक गृहे भोक्तुम् । अग्रणी । प्रष्ठोऽग्रगामीति यावत् । 'अदिधी भोदु' इत्यपि पाठः । तत्रातिथि भवत्वित्यर्थः । वावडो व्यापृत. । अहमिदानी कार्यान्तरव्यासक्त । दाणि इदानीम् । सपन्न मृष्टम् । णीसवत च । पितॄणा समुत्सृष्ट घृतादिसहिततण्डुलपूर्णपात्रम् । 'नि स्राव' इति यस्य प्रसिद्धि । 'णीसवत्त नि सपत्नम् । विपक्षस्यापरस्याभावात्' इति केचित् । अपि च दक्षिणाऽपि ते भविष्यति । एकोऽपि सभावनायाम्, अपर. समुच्चये । म माम् । पदे पदे अणुबन्धेदु अनुरोद्धुम् । प्रस्तावनेत्यामुखसधिपर्याय । यदुक्तम्—'सूत्रधारेण सहिता सलाप यत्र कुर्वते । नटी विदूषको वाऽपि पारिपार्श्वक एव वा ॥ आमुख नाम तस्यैव सैव प्रस्तावना मता ॥'

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१ मइएण, ममकेरेण. २ परिअएण ३ अज्जउत्त ४ अज्जउत्तस्स ५ जूण्ण० इति सर्वत्र ६ उत्ता ७ हु ८ ०एण बन्धिज्जन्त (बध्यमान) सुअन्ध पेक्खि०. ९ हत्थ १० पसीददु पसी० ११ अज्जउत्तो. १२ उपवासए, १३ केण केण

SUTRA—(*Angrily*). Look, worthy gentlemen, look ! At the expense of *my* food, a (good) husband is sought for in the next world !

NATI—Be pleased, sir, be pleased ! I have observed the fast that you yourself should be my husband in the next birth

SUTRA —By whom was this fast recommended to you ?

NATI—By Churnavriddha, your own dear friend

SUTRA.—(*Angrily*) Ah ! You son-of-slave, Churnavriddha ! When, indeed, shall I see you being cut up by (the orders of) the enraged king Palaka, just like the scented, braided hair of a new bride !

NATI—May your honour be appeased ! This fast, which is to bear fruit in the next world, is with reference to no one but your honour ! (*She falls at his feet*)

SUTRA —Lady, get up, pray get up, tell me what is required for this fast

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प्रावार उत्तरीय यस्ते यस्य । आमन्तणआइ आमन्त्रणकानि । पच्छिदव्वाइ समीहितव्यानि । [उद्गारेषु सुरभि गन्धो येषा तै] मोदकैरेवाशितस्तृप्त । मल्लकशतपरिवृत । मल्लक पात्रविशेष पत्रपुटो वा । 'दोना' इति प्रसिद्धो विदूषकपक्षे । चित्रकरपक्षे वर्णिकापात्र मल्लक । अभ्यन्तरचतु शालकद्वारे उपविष्ट । चित्रकर इव छिविअ छिविअ स्पृष्ट्वा स्पृष्ट्वाऽङ्गुल्यग्रैरपनयामि न भक्षयामि । अत्यन्त तृप्तत्वादित्यर्थ । चित्र-करोऽप्यङ्गुलीसस्थितलेखनिकया वर्णिकाभाण्ड स्पष्ट्वा स्पृष्ट्वाऽपनयति विक्षिपति।अन्यथा वर्णिकाबिन्दुपात स्यादिति । नवबद्धवृषभ इव रोमन्थायमानस्तिष्ठामि । 'आपणे नगरचत्वरवृषभ इव' इति पाठान्तरेऽपि व्याख्या । यत्र कुत्रापि चरित्वा गृहपारावत इवावासनिमित्त शयनार्थमत्रागच्छामि । सिद्धीकिददेवकज्जस्स निष्पादितदेवकार्यस्य [देवकार्यं देवतार्चनम्] । पाठान्तरे तु—षष्ठीव्रतकृतदेवकार्यस्येत्यर्थं । बलि पूजाम् । **यासामिति** । [यासा मम गृह मद्गृह तस्य देहल्य तासा उदुम्बर 'उमरठा' इति ख्यातानाम् । तत्र दत्त इत्यर्थ । बलि हसैश्च सारससमूहैश्च । पूर्वं विलप्त विलुप्तपूर्व । तासु एव सप्रति दारिद्र्यात्किकराभावान्मृजाविरहात् विरूढतृणाङ्कुरासु] विरूढा उपचितास्तृणाङ्कुरा यासु । कीटमुखास्वादितो बीजाञ्जलि पतति । [वसन्ततिलका वृत्तम् । 'उक्ता वसन्ततिलका तभजा जगौ ग ' इति तल्लक्षणम्] ॥ ९ ॥ **सुखमित्यादि** । दु खान्यनुभूय सुख शोभते । न तु सुखमनुभूय दु खमिति तात्पर्यम् । [घनान्धकारेषु निबिडतमसि । सुखात्सौख्यमनुभूय । 'ल्यब्लोपे कर्मण्यधिकरणे च' इति पञ्चमी ।] स मृत एव जीवति । शरीरेण धृत शरीरेण वेष्टित । चर्मभस्त्रावदित्यर्थ । [उपमालकार । वशस्थविल वृत्तम्] ॥१०॥ **दारिद्र्यादिति** । अल्पसमयदु खदत्वान्मरण-

नटी—अस्मादृशजनयोग्येन ब्राह्मणेनोपनिमन्त्रितेन । (अम्हारिसजणजोग्गेण बम्हणेण उवणिमन्तिदेण ।)

सूत्रधार—तेन हि गच्छत्वार्या । अहमप्यस्मादृशजनयोग्य ब्राह्मणमुपनिमन्त्रयामि। (तेणहि[१] गच्छदु अज्जा। अहं पि अम्हारिसजणजोग्ग बम्हण उवणिमन्तेमि ।)

नटी—यदार्य आज्ञापयति । (इति निष्क्रान्ता) (ज[२]अज्जो आणवेदि ।)

सूत्रधार—(परिक्रम्य ।) आश्चर्यम् । तस्मात्कथ मयैव सुसमृद्धायामुज्जयिन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेष्टव्य । (विलोक्य ।) एष चारुदत्तस्य मित्र मैत्रेय इत एवागच्छति । भवतु । प्रक्ष्यामि तावत् । आर्य [अद्य] मैत्रेय अस्माकं गृहेऽशितुमग्रणीर्भवत्वार्य । (हीमाणहे । ता कध मए एव्व[३] सुमिद्धाए उज्जइणीए अम्हारिसजणजोग्गो बम्हणो अण्णेसिदव्वो । एसो चारुदत्तस्स मित्त मित्तेओ इदो जेव्व आअच्छदि । भोदु । पुच्छिस्स[४] दाव । अज्ज मित्तेअ अम्हाण गेहे असिदुं अग्गणी[५] भोदु अज्जो[६] ।)

(नेपथ्ये ।)

भो अन्य ब्राह्मणमुपनिमन्त्रयतु भवान् । व्यापृत इदानीमहम् । (भो अण्ण बम्हण उवणिमन्तेदु भवं । वावुडो दाणिं अहं ।)

सूत्रधार—आर्य सपन्न भोजन नि सपत्न च । अपि च दक्षिणा काऽपि ते भविष्यति । (अज्ज सपण्ण भोअण[७] णीसवत्त[८] अ । अवि अ दक्खिणा का वि दे भविस्सदि ।)

(पुनर्नेपथ्ये ।)

भो यदिदानी प्रथममेव प्रत्यादिष्टोऽसि तत्क इदानी ते निर्बन्ध पदे पदे मामनुबन्द्धुम् । (भो ज[९] दाणिं पढम ज्जेव पच्चादिठ्ठोसि ता को दाणिं दे णिब्बन्धो पदे पदे म अनुबन्धेदुम् । [१०])

सूत्रधार—प्रत्यादिष्टोऽस्म्येतेन । भवतु । अन्य ब्राह्मणमुपनिमन्त्रयामि । (पच्चादिठ्ठोम्हि एदिणा । भोदु । अण्ण बम्हण उवणिमन्तेमि ।) (इति निष्क्रान्तः ।)

मल्पक्लेशम् । बहुसमयव्यापित्वादाकाङ्क्षितापगमाद्दारिद्र्यमनन्तक दुखम् ॥ ११ ॥ अल सतप्तेन । यद्यसद्व्ययेनार्था स्वदोषेण नाश्यन्ते तदा सताप क्रियते । तव तु न तथेति भाव । प्रणयी जन स्निग्धबान्धवोऽर्थी च। प्रणयिजने सक्रामित अर्थ. । येन तस्य तव । **एतदिति** । क्षीणार्थमिति कृत्वाऽस्मद्गृहमतिथय सत्यजन्ति इति यद् एतन्मा दहति । कालात्यये मदसमयापगमे धनलाभसमयापगमे च [सशुष्का शोष प्राप्ता सान्द्रा मदलेखा यस्य त करिण कपोल भ्रमन्त मधुकरा इव । उपमालकार ।

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१ अदो (अत), ता २ अज्जउत्तो. ३ ईरिसाए (ईदृश्या) ४ एण दाव उवणिमन्तिस्स (इम तावदुपनिमन्त्रयिष्ये). ५ अदिवी (अतिथि) ६ भव. ७ ओअण ८ णीसवण (नि.श्रावक). ९ जधा १० अणुसधिदु (अनुसधातु).

NATI—We must invite a Brahmana befitting (the station of) people like ourselves

SUTRA —If that is so, you can go, I too shall (proceed to) invite a Brahmana suitable for people like us.

NATI—As your honour commands (*Exit*).

SUTRA —(*Walking about*), Well, well! Now, how am I to find, in this very prosperous city of Ujjayini, a Brahmana befitting persons like us? (*Seeing*) Here is this Maitreya, Charudatta's friend, coming in this very direction Well, I will ask him first — Sir Maitreya, kindly be the first to dine in our house to-day

(*Behind the Scenes*)

Sir, you should invite (some) other Brahmana. I am engaged at present

SUTRA —Sir, the food is rich, and there is to be no rival Moreover, there will be some *Dakshina* (money gift) too, for you

(*Again behind the Scenes*),

Sir, I have already refused (your invitation), why this persistence on your part now to importune me again and again ?

SUTRA —I am given a refusal by him Well, I shall invite (some) other Brahmana (*Exit*)

वसन्ततिलका वृत्तम्] ॥ १२ ॥ दासीपुत्रा अर्थरूपप्रातराशा । वरटा 'वीरणी' इति ख्याता। ततस्त्रस्ता । अरण्ये गोपालपुत्रका इव यत्र यत्र न खाद्यन्त उपभुज्यन्ते तत्र तत्र यान्ति । सत्यमिति । विभवनाशकृता मम चिन्ता नास्ति । कथमित्यत आह— भाग्यक्रमेण लब्धन्यक्रमेण धनानि भवन्ति । तर्हि चिन्ता कुत इत्यत आह— एतत्तु मा दहति यन्नष्टधनाश्रयस्य मम सौहृदादपि मैत्रीतोऽपि जन शिथिलीभवन्ति। अर्थशून्येन सम प्रयोजनाभावान्मैत्रीमपि न केऽपि कुर्वते । [काव्यलिङ्गमलकार । वसन्ततिलका वृत्तम्] ॥१३॥ **दारिद्र्यादिति** । [नर दारिद्र्यात्] लज्जा गच्छति। आकाङ्क्षितासामर्थ्यात्। यदा लज्जा गत [लज्जापहृत इत्यर्थ] तदा तेजस. प्रभ्रष्टो भवति यावत्तावत्कारणात् । तेज शून्य परिभूयते भयाभावात् । परिभवान्निर्वेद गच्छति मानम्लाने । तत शुचमेति वृथा जीवनमिति । ततस्त्यज्यते बुद्ध्या । निर्बुद्धि क्षय गच्छति । तदुक्तम्—'बुद्धिनाशात्प्रणश्यति' इति । अत एव सर्वासामापदा स्थानमित्युपसहरति। [कारणमालालकार । 'यथोत्तर चेत्पूर्वस्य पूर्वस्यार्थस्य हेतुता। तदा कारणमाला स्यात्' इति तल्लक्षणम्। शार्दूलविक्रीडित वृत्तम्] ॥१४॥ कल्लवत्तश्च प्रातराश । एतद्रूपत्वे चार्थस्य तावद्रूपद्रव्यत्वाज्जनान्तरानवगाहितत्वाच्च तद्विस्मृत्य धर्मचित्ता. साधवो भवन्तीत्याशय । **निवास इति** । चिन्ताया निवास कथ मम निर्वाह स्यादित्येवरूपाया । परस्य परिभव इति षष्ठीसमास. । **कर्मधारयो**

इत्यामुखम् ।

(प्रविश्य प्रावारहस्त ।)

मैत्रेय —('अण्ण बम्हण' इति पूर्वोक्त पठित्वा।) अथ वा मयाऽपि मैत्रेयेण परस्यामन्त्रणकानि प्रेक्षितव्यानि । हा अवस्थे तुलयसि । यो नामाह तत्रभवतश्चारुदत्तस्य ऋद्धयाऽहोरात्र प्रयत्नसिद्धैरुद्गारसुरभिगन्धिभिर्मोदकैरेवाशितोऽभ्यन्तरचतु - शालकद्वार उपविष्टो मल्लकशतपरिवृतश्चित्रकर इवाङ्गुलीभि स्पृष्ट्वा स्पृष्ट्वाऽपनयामि नगरचत्वरवृषभ इव रोमन्थायमानस्तिष्ठामि स इदानीमह तस्य दरिद्रतया यत्र तत्र चरित्वा गृहपारावत इवावासनिमित्तमत्रागच्छामि । एष चार्यचारुदत्तस्य प्रियवयस्येन चूर्णवृद्धेन जातीकुसुमवासित प्रावारकोऽनुप्रेषित सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्योपनेतव्य इति । तद्यावदार्यचारुदत्त पश्यामि । (परिक्रम्यावलोक्य च ।) एष आर्य चारुदत्त सिद्धीकृतदेवकार्यो गृहदेवताना बलि हरन्नित एवागच्छति । (अध वा मए वि मित्तेएण परस्स आमन्तणआइ पच्छिदव्वाइ[1] । हा अवत्थे तुलीअसि । जो णाम[2] अह तत्तभवदो चारुदत्तस्य रिद्धीए अहोरत्त पअतणसिद्धेहि उग्गारसुरहिगन्धेहि मोदकेहि ज्जेव असिदो अब्भन्तरचदुस्सालअदुआए[3] उवविट्ठो मल्लकसदपरिवुदो[4] चित्तअरो विअ अङगुलीहि[5] छिविअ छिविअ अवणेमि णअरचत्तरवुसहो विअ रोमन्थाअमाणो चिठ्ठामि सो दाणि अह तस्स दलिद्ददाए जहि[6] तहि चरिअ गेहपारावदो विअ आवासणिमित्त इध आअच्छामि । एसो अ अज्जचारुदत्तस्स पिअवअस्सेण चुण्णवुड्ढेण जादीकुसुमवासिदो [7]पावारओ अनुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स उवणेदव्वो त्ति । ता जाव अज्जचारुदत्त पेक्खामि । एसो अज्जचारुदत्तो सिद्धीकिददेवकज्जो गिहदेवदाण बलि हरेन्तो[9] इदो ज्जेव आअच्छदि ।)

(तत प्रविशति यथानिर्दिष्टश्चारुदत्तो रदनिका च ।)

चारुदत्त —(ऊर्ध्वमवलोक्य सनिर्वेद नि श्वस्य ।)

यासा बलि सपदि मद्गृहदेहलीना
हसैश्च सारसगणैश्च विलुप्तपूर्व ।
तास्वेव सप्रति विरूढतृणाङ्कुरासु
बीजाञ्जलि पतति कीटमुखावलीढ ॥ ९ ॥

(इति मन्द मन्द परिक्रम्योपविशति ।)

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१ भक्खिदव्वाई (भक्षितव्यानि) २ दाणि ३ चतु साल ४ गल्लक, उणो उणो चेडजणदिण्ण सव्वोवक्करजुत्तं णिज्जिदसुवण्णवण्णाणेअपत्तघडिद तम्बोलं चव्विज्जन्तो (पुन पुनश्चेटजनदत्त सर्वोपस्करयुक्त निर्जितसुवर्णवर्णानिकपत्रघटितं ताम्बूल चर्वयन्) ५ अग्गङ्गुलीहि ६ तहि तहि ७ जूण्ण०. ८ पावरओ. ९ करेन्तो (कुर्वन्.)

END OF THE PROLOGUE

(*Entering with a cloak in his hand*)

MAITREYA—(*Having repeated—'Sir, you should invite' &c., uttered before*) Or I, too, Maitreya, have to look for invitations from others! Ah! Fortune, you do indeed make light of a person! I, who, indeed, when my friend Charudatta was prosperous, used to feed, day and night, upon the sweetmeats, emitting savoury smells at the effusion of breath, and prepared with great care, and who, sitting at the entrance of his interior quadrangle, surrounded by hundreds of dishes, used repeatedly to touch them with my fingers and put them aside (when satiated), just like a painter surrounded by hundreds of colour pots (touching each with his fingers and removing it after use), and who used to remain, ruminating like a bull in a (public) square of the city,— I, the very same man, now take my food anywhere at random, owing to his being reduced to poverty, and come here like a domestic pigeon merely to rest (at night) Churnavriddha, who is a dear friend of our noble Charudatta, has sent by me this cloak scented with jasmine-flowers, asking that it should be presented to the noble Charudatta after he has finished his (daily) worship of the gods Well, then, I will first see Charudatta (*Walking about and observing*) Here comes Charudatta in this very direction, carrying the *Bali* (offering) to the household deities after having finished his worship of the gods

(*Then enter* Charudatta *as described, and* Radanika).

CHARUDATTA—(*Looking upwards and sighing dejectedly*)

On the grounds near the thresholds of my house, the (ample) offering (of food) made whereon was formerly eagerly eaten by swans and flocks of doves,—on those same grounds now overgrown with shoots of grass, (an offering consisting of) a handful of corn falls to be devoured by insects' mouths (9)

(*With these words he walks about slowly and slowly, and sits down*).

वा । एतच्चाविश्वसनीयतया निर्धनाना ज्ञेयम् । जुगुप्सा मित्राणामिति । प्रत्युप-कारासमर्थत्वात् । स्वजनाना बन्धूनाम् । जनानामन्येषामुदासीनानाम् । विद्वेषस्य करण कृति [साधन वा] । कर्तरि करणे वा ल्युट् । भवति चेति चकारो हेतौ । वनगमने कलत्रपरिभवो हेतु । [मालारूपकम् । शिखरिणी वृत्तम् । 'रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी' इति लक्षणम्] ॥ १५ ॥ न [प्रसीदन्ति] फल दर्शयन्ति । सित्योऽय

विदूषक—एष आर्यचारुदत्त । तद्यावत्साप्रतमुपसर्पामि । (उपसृत्य ।) स्वति भवते । वर्धता भवान् । (एसो अज्जचारुदत्तो । ता जाव सपद उवसप्पामि[१]। सोत्थि भवदे । वड्ढदु भव ।)

चारुदत्त—अये सर्वकालमित्र[२] मैत्रेय प्राप्त । सखे स्वागतम् । आस्यताम् ।

विदूषक—यद्भवानाज्ञापयति । (उपविश्य ।) भो वयस्य एष ते प्रियवयस्येन चूर्णवृद्धेन जातीकुसुमवासित प्रावारकोऽनुप्रेषित सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्य त्वयोपनेतव्य इति । (ज भव आणवेदि । भो वअस्स एसो दे पिअवअस्सेण चुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स[३] तुए उवणेदव्वो त्ति ।) (समर्पयति ।)

चारुदत्त—(गृहीत्वा सचिन्त स्थित ।)

विदूषक—भो किमिद चिन्त्यते । (भो किं इद चिन्तीअदि ।)

चारुदत्त—वयस्य ।

सुख हि दु.खान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम् ।
सुखात्तु यो याति नरो दरिद्रता धृत[४] शरीरेण मृत स जीवति ॥ १० ॥

विदूषक—भो वयस्य मरणाद्दारिद्र्याद्वा कतरत्ते रोचते । (भो वअस्स मरणादो दालिद्दादो वा कदर दे रोअदि ।)

चारुदत्त—वयस्य ।

दारिद्र्यान्मरणाद्वा मरण मम रोचते न दारिद्र्यम् ।
अल्पक्लेश मरण दारिद्र्यमनन्तक दु.खम् ॥ ११ ॥

विदूषक—भो वयस्य अल सतप्तेन । प्रणयिजनसक्रामितविभवस्य सुरजन-पीतशेषस्य प्रतिपच्चन्द्रस्येव परिक्षयोऽपि तेऽधिकतर रमणीय । (भो वअस्स अलं सतप्पिदेण[५] । पणइजणसकामिदविहवस्स सुरजणपीदसेसस्स पडिवच्चन्दस्स विअ परिक्खओ वि दे अहिअदर रमणीओ ।)

चारुदत्त—वयस्य । न ममार्थान्प्रति दैन्यम् । पश्य ।

एतत्तु मा दहति यद्गृहमस्मदीय
क्षीणार्थमित्यतिथय परिवर्जयन्ति ।
सशुष्कसान्द्रमदलेखमिव भ्रमन्त
कालात्यये मधुकरा करिण कपोलम् ॥ १२॥

विधि । अकरणे प्रत्यवायात् । तपसेति । [तपसा व्रताद्याचरणेन । बलिकर्मभिश्च पूजिता देवता शमिना शमवता फलाप्राप्तौ अकुप्यतामित्यर्थ । नित्य तुष्यन्ति ।

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१ पविसामि. २ सार्वकाल. ३ अज्जस्स ४ मृत शरीरेण धृत ५ सदाविदेण.

VIDUSHAKA—Here is Charudatta. Well, then, I shal now approach him. (*Going up to him*) My greetings to you May you (ever) prosper !

CHAR —Ah ! Here comes Maitreya, our friend at all times (good or bad). Friend, you are welcome , please be seated.

VID —As you command (*Sitting*) Friend, your dear friend Churnavriddaa has sent by me this cloak, scented with the blossoms of jasmine asking me to present it to you when you had finished your worship of the deities. (*He hands it over*)

CHAR —(*Takes it and remains absorbed in thought*)

VID —Friend, what is this that you are thinking about ?

CHAR —Friend,

Verily happiness appears splendid (tastes pleasanter) after a person has experienced troubles, like the sight of a lamp when there has been pitchy darkness But, when a man is reduced to penury after he has enjoyed luxury, he lives a dead man, existing only by keeping up his body (10)

VID —O friend, out of death or poverty, which do you prefer ?

CHAR —Friend,

Out of (these two, *viz.*) poverty and death, I like death, but not poverty (For) death causes short-lived pain, while poverty is (*i e* entails) unending misery. (11)

VID —Friend, you need not worry yourself. Even the reduced condition of you, who have bestowed your wealth on the needy, looks more charming, like that of the moon of the first day (of the lunar month), that remains after it has been drunk up by the gods

CHAR —Friend, my misery is not due to (my loss of) money Observe —

This alone burns (pains) me that guests avoid (coming to) my house because it has lost its riches, just as the bees, flying off (to another place), desert, when the season (of ichor-flow) has passed away, the elephant's cheek, the thick line of rut whereon has totally dried up. (12)

विचारितैः वितर्कैः किम् । न कोऽपि लाभ इत्यर्थः ।] तुष्यन्ति परलोकमुत्कृष्ट प्रयच्छन्ति । यत श्राद्धकृदतिथिप्रियो गृहस्थोऽपि मुच्यत इति भावः ॥ १६ ॥

विदूषक—भो वयस्य एते खलु दास्या पुत्रा अर्थकल्यवर्ता वरटाभीता इव गोपालदारका अरण्ये यत्र यत्र न खाद्यन्ते तत्र तत्र गच्छन्ति। (भो वअस्स एदे क्खु दासीएपुत्ता अत्थकल्लवत्ता वरडाभीदा विअ गोवालदारआ अरण्णे जहिं जहिं ण खज्जन्ति तहिं तहिं गच्छन्ति।)

चारुदत्त—वयस्य।

> **सत्य न मे विभवनाशकृताऽस्ति चिन्ता**
> **भाग्यक्रमेण हि धनानि भवन्ति यान्ति।**
> **एतत्तु मा दहति नष्टधनाश्रयस्य**
> **यत्सौहृदादपि जना शिथिलीभवन्ति॥ १३॥**

अपि च

> **दारिद्र्याद्ध्रियमेति ह्रीपरिगत[1] प्रभ्रश्यते तेजसो**
> **निस्तेजा. परिभूयते परिभवान्निर्वेदमापद्यते।**
> **निर्विण्ण शुचमेति शोकविहतो[2] बुद्ध्या परित्यज्यते[3]**
> **निर्बुद्धि क्षयमेत्यहो निधनता सर्वापदामास्पदम्॥ १४॥**

विदूषक—भो वयस्य तमेवार्थकल्यवर्तं स्मृत्वाऽल सतापितेन। (भो वअस्स तं ज्जेव अत्थकल्लवत्तअ सुमरिअ[4] अल सतप्पिदेण।)

चारुदत्त—वयस्य दारिद्र्य हि पुरुषस्य

> **निवासश्चिन्ताया परपरिभवो वैरमपर**
> **जुगुप्सा मित्राणा स्वजनजनविद्वेषकरणम्।**
> **वन गन्तु बुद्धिर्भवति च कलत्रात्परिभवो**
> **हृदिस्थ शोकाग्निर्न च दहति सतापयति च॥ १५॥**

तद्वयस्य कृतो मया गृहदेवताभ्यो बलि। गच्छ त्वमपि चतुष्पथे मातृभ्यो बलिमुपहर।

विदूषक—न गमिष्यामि। (ण गमिस्स।)

चारुदत्त.—किमर्थम्।

विदूषक—यत एव पूज्यमाना अपि देवता न ते प्रसीदन्ति तत्को गुणो देवेष्वर्चितेषु। (जदो एव्व पूइज्जन्ता वि देवदा ण दे पसीदन्ति[5] ता को गुणो देवेसु अच्चिदेसु।)

चारुदत्त—वयस्य मा मैवम्। गृहस्थस्य नित्योऽय विधि।

> **तपसा मनसा वाग्भि[6] पूजिता बलिकर्मभि।**
> **तुष्यन्ति शमिना नित्य देवता किं विचारितै॥ १६॥**

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१ तत्परि० २ पिहित. ३ परिभ्रश्यते. ४ सुमरिअ सुमरिअ ५ पसादं देन्ति. ६ वाऽपि

तद्गच्छ। मातृभ्यो बलिमुपहर।

विदूषक—भो न गमिष्यामि। अन्य कोऽपि प्रयुज्यताम्। मम पुनर्ब्राह्मणस्य सर्वमेव विपरीत परिणमति। आदर्शगतेव छाया वामतो दक्षिणा दक्षिणतो वामा। अन्यच्चैतस्या प्रदोषवेलायामिह राजमार्गे गणिका विटाश्चेटा राजवल्लभाश्च पुरुषाः सचरन्ति। तस्मान्मण्डूकलुब्धस्य कालसर्पस्य मूषिक इवाभिमुखापतितो वध्य इदानी भविष्यामि। त्वमिहोपविष्ट किं करिष्यसि। (भो ण गमिस्सं। अण्णो को वि पउज्जीअदु। मम उण बम्हणस्स सव्व ज्जेव विपरीद परिणमदि। आदसगदा विअ छाआ वामादो दक्खिणा दक्खिणादो वामा। अण्ण अ एदाए पदोसवेलाए इध राअमग्गे गणिआ विडा चेडा राअवल्लहा अ पुरिसा सचरन्ति। ता मण्डूअलुद्धस्स कालसप्पस्स मूसिओ विअ अहिमुहावदिदो[1] वज्झो दाणिं भविस्स। तुम इध उवविट्ठो किं करिस्ससि।)

चारुदत्त—भवतु। तिष्ठ तावत्। अह समाधि निर्वर्तयामि।

(नेपथ्ये।)

तिष्ठ वसन्तसेने तिष्ठ।

(तत प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना।)

विट—वसन्तसेने तिष्ठ तिष्ठ।

किं त्व भयेन परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती।
उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि-
र्व्याधानुसारचकिता हरिणीव यासि॥ १७॥

विपरीतमुपनमति [अनिष्ट पर्यवस्यतीत्यर्थ। आदर्शगता छायेव। आदर्शस्थ-प्रतिबिम्बे वामो भागो दक्षिणे दृश्यते दक्षिणश्च वाम इति वस्तुगतिः। सचरन्ति। एतेन विटादीना प्रवेश सूचयति। 'नासूचितस्य प्रवेश' इति। **किं त्वमिति**। [परिवर्तित त्वरितगमनार्थमन्यथाकृत परित्यक्तमिति यावत् सौकुमार्यं यया। नृत्यप्रयोगेण] विशदौ सचरणलाघवगुणान्वितौ। पटू इति यावत्। उद्विग्नचञ्चलकटाक्षरूपेण [यद्वा उद्विग्ना व्याकुला चञ्चलाश्च कटाक्षा अपाङ्ग-दर्शनानि यस्मिन्कर्मणि तथा] विसृष्टा दृष्टिर्यया सा तथा। अनुसारोऽनुगमनम्। व्याधेन यदनुगमन तेन त्रस्ता मृगीव। [किं किमर्थं यासि। उपमा। वसन्ततिलका वृत्तम्]॥ १७॥ शकारभाषाया चवर्गशिरस्थितोऽन्तस्थो यकारो लेख्य। 'पूस्पृष्टा तालव्य' इति वचनात्। स च सयोग प्रयत्नलाघवात्पूर्वस्य गुरुत्व न करोति। य्चिष्ठ तिष्ठ। **किं यासीत्यादि**। वसन्ततिलकच्छन्दसा श्लोक। प्रस्खलन्ती। प्रस्खलन निम्नोन्नतादौ गतिविघटनम्। 'बाला स्याद्वासु' इत्यमर। न म्रियसे।

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१ मुहावरिथदो २ वर्जित

Go, then, and offer the oblation to the Holy Mothers

VID —Sir, I won't go You may order somebody else. For, in the case of me, a (poor) Brahmana, everything turns out in a contrary manner just like the reflection in a mirror, the left appearing to the right and the right to the left Moreover, at this time of the night there are walking about, on this royal road, courtesans, their parasites and attendants, and men who are royal favourites I shall, therefore, just fall a prey (to them), if I come face to face with them, like a mouse with a black snake greedy of frogs. And what will you do sitting here ?

CHAR —All right ; wait awhile I will go through my holy meditation.

(*Behind the Scenes*).

Stay, Vasantasena, stay !

(*Then enter* Vasantasena, *being followed by* Vita, Sakara *and* Cheta)

VITA —Stay, Vasantasena, stay !

Why are you, setting aside (*lit* having changed) your tenderness (of limbs) owing to fear, and plying your feet which are trained by the practice of dancing, running away like a female deer, frightened when being pursued by a hunter, with eyes casting affrighted and tremulous side-glances ? (17)

तिष्ठ तावत् । हडक्के हृदयम् । तपस्वि वराकम् । अङ्गारराशिपतित मासखण्डमिव कामेन दह्यते ॥ १८ ॥ अज्जुके गणिके । **उत्त्रासितेत्यादि** । उपजातिच्छन्दसा श्लोक । उत्त्रासिता गच्छस्यन्तिकान्मम । यद्वा । अत्तिका ज्येष्ठा मे भगिनी । 'अत्तिका भगिनी ज्येष्ठा ' इत्यमर । सपूर्णपक्षेव ग्रीष्ममयूरी । ओवग्गदी अववल्गति । ससभ्रममागच्छतीत्यर्थं । शामिअभश्टके स्वामिभट्टारक । वने गतकुक्कुटशावक इव । गडे इति प्रथमान्तस्यैकारान्तत्वम् । 'गतमृतकृताना ड ' इति ड ॥ १९ ॥ **किं यासीति** । [पवनेन लोला दशा यस्य तादृश रक्ताशुक वहन्ती । रक्तोत्पलाना प्रकरः । तद्घटितमाल्यमिति यावत् । तद्गत कुड्मल ससभ्रमगमनाद् उत्सृजन्ती पातयन्ती । पक्षे रक्तोत्पलप्रकरवत् कुड्मलान् कुड्मलसदृशप्रस्तरखण्डान् उत्क्षिपन्ती ।] टङ्क पाषाणदारण ' इत्यमर । विदारणक्षणे हि निर्मला दीप्ति प्रसरतीति ' कुड्मल कलिका । मन शिलगुहेति । महाभारते मन शिलशब्दोऽपि दृश्यत इति तथा प्रयुक्त । ' मन शिला तु कुनटी ' इत्यमर ।

शकार --तिष्ठ वसन्तसेनिके तिष्ठ । (चिश्ट वसन्तशेणिए चिश्ट ।)

(किं याशि धावशि पलाअशि पक्खलन्ती
वाशू पशीद ण मलीहिशि[1] चिश्ट दाव ।
कामेण दज्जदि हु मे हडके तवश्शी
अङ्गाललाशिपडिदे विअ मशखण्डे ॥)

किं यासि धावसि पलायसे प्रस्खलन्ती
वासु प्रसीद न मरिष्यसि तिष्ठ तावत् ।
कामेन दह्यते खलु मे हृदय तपस्वि
अङ्गारराशिपतितमिव मासखण्डम् ॥ १८ ॥

चेट --आर्यके तिष्ठ तिष्ठ । (अज्जुए चिट्ठ चिट्ठ ।)
(उत्ताशिता गच्छशि अन्तिका[2] मे शपुण्णपुच्छा विअ गिम्हमोरी[3] ।
ओवग्गदी शामिअभश्टके मे वणे गडे कुक्कडशावके[4] व्व ॥)

उत्त्रासिता गच्छस्यन्तिकान्मम सपूर्णपक्षेव ग्रीष्ममयूरी ।
अववलगति स्वामिभट्टारको मम वने गत कुक्कुटशावक इव ॥ १९ ॥

विट —वसन्तसेने तिष्ठ तिष्ठ ।

किं यासि बालकदलीव विकम्पमाना
रक्तांशुक पवनलोलदश वहन्ती
रक्तोत्पलप्रकरकुड्मलमुत्सृजन्ती[5]
टङ्कैर्मन शिलगुहेव विदार्यमाणा ॥ २० ॥

[वसन्ततिलका वृत्तम्] ॥ २० ॥ मम मदनमित्यादि । मालिनीछन्दसा श्लोक । मम मदनमनङ्ग मन्मथ वर्धयन्ती निशि च शयनके मम निद्रामाक्षिपन्ती । प्रसरसि प्रगच्छसि । 'प्रस्वरसि दात्यूहवद्विरौषि' इति केचित् । भयभीतेति । भय-शब्दोऽयमपार्थक । मदनमनङ्गमित्यादि पुनरुक्तम् । रावणस्येव कुन्तीति हतोपमम् । तथा चोक्तम्—'आगमलिङ्गविहीन देशकलान्यायविपरीतम् । व्यर्थैकार्थमपार्थं भवति हि वचन शकारस्य ॥' इति ॥ २१ ॥ किं त्वमिति । विशेषयन्ती अतिशयाना । [पतगेन्द्र गरुडस्तस्माद्भय तेन पीडिता त्रस्ता] व्याली सर्पी [इव यासि । अनेन तस्या शीघ्रगतित्व वक्रगमन च सूचितम् ।]प्रविसृत प्रचलित [वात निरुन्ध्या गृह्णी-याम् । न रुन्ध्यामिति पाठे] वात न रुणध्मि अपि तु रुणध्म्येव । नकार काकौ । हे वरगात्रि त्वन्निग्रहे मम प्रयत्न न । अनायासेनैव त्वा निगृह्णीयामित्यर्थ । यद्वा एव सत्यपि त्वन्निग्रहे बलात्कारेण ग्रहणे मम प्रयत्न न । अपि तु अनुनये एव ।

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१ मलीहशि, मलिश्शसि २ अज्जए, अज्जुके. ३ अत्तिका. ४ कुक्कुर. ५कुण्डल

SAKARA —Stay, Vasantasena stay !

Why do you go, run and scamper and stumble ? Be pleassed, O girl ! you won't die Stay awhile Indeed, my poor heart is being burnt by passion, just like a piece of flesh fallen on a heap of burning charcoal (18)

CHETA —Stay, lady, stay !

You are running away from me in terror, like a pea hen in the hot season with her tail fully grown (and outstreched) Here is my lord and master bounding (after you) like a young cock in the forest (19)

VITA —Stay, Vasantasena, stay !

Why do you run away, quaking like a young plantain tree, trailing (after you) your red silken garment with its ends fluttering in the breeze, and dropping off the numerous buds of red lotuses (in your hair), like a cave of red arsenic, being excavated (shattered) with a chisel ? (20)

उपमालकार । वसन्ततिलका वृत्तम्] ॥ २२ ॥ 'भावो विद्वान्' इत्यमर । **एषा नाणकेत्यादि** । शार्दूलविक्रीडितच्छन्दसा श्लोक । एषा । नाण शिवाङ्कटङ्कादिवित्त तस्य मोषणशील कामो यस्य तस्य कशिका चर्मकाष्ठिका । चौराणा किंचित्तया चोपकरण भवति । तदत्र कशोक्ता । कशा चाश्वताडनी । चर्मसडिकोच्यते । मच्छाशिका मत्स्यभक्षिका । 'मच्छ शुष्कमासम्' इत्येके । लाशिका नर्तकी । णिण्णाशा निम्ननासा । कुलणाशिका कुल वशस्तन्नाशयति पातित्यजननात् । णीशाशा । [नि स्वाशा] इति पाठे निःस्वानामाशा । कुलनाशिकेत्यर्थ । न वशिका [अवशिका] अनायत्ता दानेनापि कस्याप्यायत्ता न भवति । कामस्य मञ्जूषिका पात्रविशेष । कन्दर्पभाजनमिव । वर्तुलीभूत काम इवेत्यर्थ । एषा वेशवधू । 'वेशो वेश्याजनाश्रय' इत्यमर । सुवेशनिलया शोभनाना वेशानामलकाराणा निलय आश्रयो यस्या सा । वेशाङ्गना । वेशिका । वेशोऽस्यास्तीति वेशिका । एतान्यस्या दश नामकानि मया कृतानि अद्यापि मा नेच्छति । यदि देवताया अष्टौ दश द्वादश नामानि पठ्यन्ते तदा सा प्रसन्ना भवति । इय त्वेतावताऽपि न प्रसन्नेति भाव । अत्र पूर्वार्धोत्तरार्धयो एषैषेति पुनरुक्त न्यूनमधिक वा कृतम् । दशेति व्यर्थम् ॥ २३ ॥ **प्रसरसीत्यादि** । प्रचलिताभ्या कुण्डलाभ्या घृष्ट गण्डयो पार्श्व यस्या सा । अत एव विटनखपरिमृष्टवीणातुल्या । मनोहरत्वाच्छब्दवत्त्वाद्वा वीणातुल्यत्वम् । विटसदृशौ कुण्डलौ । [जलधरस्य गर्जित तेन भीता सारसी इव । मालोपमालकार । पुष्पिताग्रा वृत्तम्] ॥ २४ ॥ **झणज्झणायेति** । वसन्ततिलक छन्द । झणज्झणन्तेत्यव्यक्तानुकरणम् । अव्यक्तशब्दविशेषयुक्तबहुभूषणशब्देन मिश्र यथा स्यादेवम् । किं द्रौपदीव

शकार—तिष्ठ वसन्तसेने तिष्ठ ।(चिश्ट वशन्तशेणिए चिश्ट ।)

(मम मअणमणङ्ग मम्मथ[1] वड्ढअन्ती
　　णिशि अ शअणके[2] मे णिद्दअ पक्खिवन्ती[3] ।
पशलशि भअभीदा पक्खलन्ती खलन्ती
　　मम वशमणुजादा लावणश्शेव कुन्ती ॥)

मम मदनमनङ्ग मन्मथ वर्धयन्ती
　　निशि च शयनके मम निद्रा प्रक्षिपन्ती ।
प्रसरसि भयभीता प्रस्खलन्ती स्खलन्ती
　　मम वशमनुयाता रावणस्येव कुन्ती ॥ २१ ॥

विट—वसन्तसेने

किं त्वं पदैर्मम पदानि विशेषयन्ती
　　व्यालीव यासि पतगेन्द्रभयाभिभूता ।
वेगादहं प्रविसृत पवनं निरुन्ध्यां[4]
　　त्वन्निग्रहे तु वरगात्रि न मे प्रयत्नः ॥ २२ ॥

शकार—भाव भाव

एषा नाणकमोषिकामकशिका मत्स्याशिका लासिका
　　निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।
एषा वेशवधू सुवेशनिलया वेशाङ्गना वेशिका
　　एतान्यस्या दश नामकानि मया कृतान्यद्यापि मां नेच्छति ॥ २३ ॥

(भावे भावे

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका
　　णिण्णाशा कुलणाशिका अवशिका कामस्स[5] मञ्जूशिका ।
एशा वेशबहू शुवेशणिलआ वेशङ्गणा वेशिआ
　　एशे शे दश णामके मइ कले अज्जावि मं णेच्छदि ॥)

विट—

प्रसरसि भयविक्लवा किमर्थं प्रचलितकुण्डलघृष्टगण्डपार्श्वा ।
विटजननखघट्टितेव[6] वीणा जलधरगर्जितभीतसारसीव ॥ २४ ॥

पलायसे रामभीता । एष हरामि झटिति यथा हनुमान्विश्वावसोर्भगिनीमिव तां सुभद्राम् । विश्वावसो सिद्धराजविशेषस्य न भगिनी सुभद्रा किं तर्हि कृष्णस्य । यथा इवेति पुनरुक्तम् ॥ २५ ॥ रमयेत्यादि । प्रतिपादं चतुर्दशमात्रत्वान्मात्रासमकं छन्दः ।

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१ बम्मह　२ शअणए.　३ आक्खि०.　४ न रुन्ध्या (टी०).　५ कामाह.
६ परिघाटितेव, नखखण्डितेव.

SAKARA—Stay, Vasantasena, stay !

You inflame my love, my passion, my lust, and forcibly deprive me of my sleep when lying on my bed at night, and you are running away stumbling and falling, being agitated by fear, now that you have come into my power, like Kunti into that of Ravana (21)

VITA—O Vasantasena,

Why do you, surpassing my steps (*i e*, speed) with your own, run away like a female snake overcome with the terror of the lord of birds (the eagle) ? Starting off with speed, I can overtake wind itself, but to overtake you, O fair-limbed one, I need make no (special) effort (or, my effort is not for seizing you by force) (22)

SAKARA—Friend, friend !

She is an inciter of (*lit* a whip to) the passion* (even) of stealers of coins (*i e*, thieves), she is a fish-eater, a figurante, a flat-nosed maiden, a destroyer of families (of her lovers), an untameable (shrew), a casket of love, a courtesan, an inhabitant of the fine harlot's quarter (or, a repository of fine ornaments), a prostitute, and a concubine.—I have given her (praised her by) these ten names, and still she desires (loves) me not (23)

VITA—

Why do you run away, overcome with fear, while the sides of your cheeks are rubbed against by your ear-rings tossing to and fro, (appearing) like a lute hard-struck with their nails by *vitas*, or like a female crane frightened by the rumbling of clouds ? (24)

लामेहि अ रमय च । चकारो भिन्नक्रम । राजवल्लभ चेत्यर्थ । तो खाहिशि तत खादिष्यसि मत्स्यमासकम् । 'तो इत्योकारो लघुश्छन्दोनुरोधात्' इत्याहु । 'एओकारौ हलन्तस्थौ शुद्धौ वाऽप्यपदान्वितौ । दीर्घात्परौ लघू स्याता छन्दोविचितिभाषया ॥' इत्युक्तम् । एदेहिं मच्छमशकेहिं एताभ्या मत्स्यमासाभ्या हेतुभ्याम् । 'मश्कलेहिं' इति पाठे मत्स्यशुष्कमासाभ्यामित्यर्थं । ककार स्वार्थे । शुणआ श्वान । मृतक न सेवन्ते । नकार शिरश्चालने । न सेवन्ते इति न अपि तु सेवन्त एवेत्यर्थ ॥२६॥ किं [त्वमिति । ताराभि मुक्ताभि विचित्रश्चासौ रुचिरश्च तम् ।] वक्त्रेण लक्षिता नगरदेवतावत्प्रयासि । कीदृशेन वक्त्रेण । [निर्मथित अत एव चूर्ण मन शिलस्तेन लक्षण्या] निर्मथितचूर्णमन शिलातुल्येन [यद्वा निर्मथिता पराभूता चूर्णमन शिला येन तेन । नगरदैवतेन तुल्य नगरदैवतवत् । द्रुतं प्रयासि । तद्धितोपमा । वसन्त-

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* Or, of the God of Love that robs (men of their) coins (money)

शकार --

झणज्झणायमानबहुभूषणशब्दमिश्रं
किं द्रौपदीव पलायसे रामभीता।
एष हरामि सहसेति यथा हनूमा-
न्विश्वावसोर्भगिनीमिव तां सुभद्राम् ॥ २५ ॥

(झाणज्झणन्तबहुभूशणशद्दमिश्श[1] किं दोव्वदी[2] विअ पलाअशि लामभीदा।
एशे हलामि शहशत्ति जधा हणूमे विश्शावशुश्श बहिणिं[3] विअ तं शुभद्दं ॥)

चेट --

रमय च राजवल्लभं ततः खादिष्यसि मत्स्यमांसकम्।
एताभ्यां मत्स्यमांसाभ्यां श्वानो मृतकं न सेवन्ते ॥ २६ ॥

(लामेहि अ लाअवल्लहं तो[4] खाहिशि मच्छमंशकम्[5]।
एदेहिं मच्छमंशकेहिं[6] शुणआ मडअं[7] ण शेवन्ति ॥)

विट --भवति वसन्तसेने

किं त्वं कटीतटनिवेशितमुद्वहन्ती
ताराविचित्ररुचिरं रशनाकलापम्।
वक्त्रेण निर्मथितचूर्णमनःशिलेन
त्रस्ता[8] द्रुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

शकार --

अस्माभिश्चण्डमभिसार्यमाणा वने शृगालीव कुक्कुरैः।
पलायसे शीघ्रं त्वरितं सवेगं सवृन्तं मम हृदयं हरन्ती ॥२८॥

(अम्हेहि चण्डं अहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं।
पलाशि शिग्घं तुलिदं शवेग्गं शवेण्टणं[9] मे हलअं हलन्ती ॥

वसन्तसेना--पल्लवक पल्लवक परभृतिके परभृतिके। (पल्लवआ पल्लवआ परहुदिए परहुदिए।)

शकार--(सभयम्।) भाव भाव मनुष्या मनुष्या। (भावे भावे मणुश्शे मणुश्शे।)

विट--न भेतव्यं न भेतव्यम्।

वसन्तसेना--माधविके माधविके। (माहविए माहविए।)

विटः--(सहासम्।) मूर्खं परिजनोऽन्विष्यते।

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१ झणज्झ० २ दोवदी. ३ वहिणिं ४ता ५ मशमच्छकम् ६ मशमच्छकेहिं. ७ मलअ. ८ त्रस्ताद्भुत. ९ शवेठण

SAKARA—

Mixing up the sounds made by your numerous jingling ornaments, why do you fly away like Draupadi afraid of Rama ? Here I (shall) carry you off suddenly, as Hanumat did that (well-known) Subhadra, the sister of Visvavasu. (25)

CHETA—

Admit to your caresses this royal favourite (Sakara,) and then you will get fish and flesh to eat By getting these two, *viz* , fish and flesh, (even) dogs feed not on dead bodies (26)

VITA—Madam, Vasantasena,

Why do you, wearing the girdle zone fastened round your sloping hips and shining with divers lustre like (that of) stars and with a face excelling (in ruddiness of complexion) powdered red arsenic, run away quickly in fright, looking like the guardian deity of the city ? (27)

SAKARA—

Being hard pursued by us, like a female jackal by dogs in the forest, you are running away quickly, and with speed, hastily taking away (with you) my heart together with its stem (*i e* support) (28)

VASANTASENA—Pallavaka, Pallavaka ! Parabhritika, Parabhritika !

SAKARA—(*With fear*) Friend, friend ! Men, men !

VITA—Fear not, fear not

VAS —Madhavika, Madhavika !

VITA—(*With a laugh*) You fool ! She is looking for her servants !

तिलका वृत्तम्] ॥ २७ ॥ अस्माभिरिति । उपेन्द्रवज्रा छन्द । अस्माभिश्चण्डं शीघ्रमभिसार्यमाणा वने शृगालीव कुक्कुरै । पलायस शीघ्रं त्वरित सवेग शवेण्टण सवृन्त समूलबन्धम् । मे हलअ मम हृदयम् । हरन्ती । ‘शवेठण सवेष्टन-मित्यर्थ ’ इत्येके ॥ २८ ॥ पल्लवक परभृतिका च वसन्तसेनाया परिचारक परि-चारिका च । माधविका अपरा परिचारिका । भावे भावे इति संबोधनम् । मणुश्शे मनुष्य । स्त्रीनामश्रवणेन मगर्वमाह-स्त्रीणा शत मारयामि । हद्धी हद्धो हा धिक् । हा धिक् । विलप । किमेकदेशविलापेन सकल वसन्तमास वा । अत्र पक्षे एको वाशब्द शकारवचनतया व्यर्थ एव प्रयुक्त । अनेकार्थत्वान्निपातानामवधारणे वा । सर्वमेव वसन्तमासमित्यर्थ । क तुम त्वा परित्रायते । कि भीमसेन इत्यादि । इन्द्रवज्राश्लोक । किं भीमसेनो जमदग्निपुत्र कुन्तीसुतो वा दशकन्धरो वा । एते चत्वार । एषोऽहं

शकार—भाव भाव स्त्रियमन्विष्यति। (भावे भावे इत्थिआ अण्णेशदि।)

विट—अथ किम्।

शकार—स्त्रीणां शतं मारयामि। शूरोऽहम्। (इत्थिआण शदं मालेमि। शूले हग्गे।)

वसन्तसेना—(शून्यमवलोक्य।) हा धिक् हा धिक्। कथं परिभ्रष्टः परिजनः। अत्र मयाऽऽत्मा स्वयमेव रक्षितव्यः। (हद्धी हद्धी। कधं परिब्भट्टो[1] परिअणो। एत्थ मए अप्पा सअं ज्जेव रक्खिदव्वो।)

विट—अन्विष्यतामन्विष्यताम्।

शकार—वसन्तसेनिके विलप विलप परभृतिकां वा पल्लवकं वा सर्वं वा वसन्तमासम्। मयाऽभिसार्यमाणां त्वां कः परित्रास्यते। (वसन्तशेणिए विलव विलव परहुदिअं वा पल्लवअं वा शव्वं वा[2] वशन्तमाशं। मए अहिशालिअन्तीं तुमं के पलित्ताइश्शदि।)

> किं भीमसेनो जमदग्निपुत्रः कुन्तीसुतो वा दशकन्धरो वा।
> एषोऽहं गृहीत्वा केशहस्ते दुःशासनस्यानुकृतिं करोमि॥ २९॥
> (किं भीमशेणे जमदग्गिपुत्ते कुन्तीशुदे वा दशकन्धले[3] वा।
> एशे हगे गेह्निय केशहस्ते[4] दुश्शाशणश्शाणुकिदिं कलेमि॥)

ननु प्रेक्षस्व ननु प्रेक्षस्व। (ण पेक्ख ण पेक्ख।)

> असिः सुतीक्ष्णो वलितं च मस्तकं कल्पये शीर्षमुत मारयामि वा।
> अलं तवैतेन पलायितेन मुमूर्षुर्यो भवति न स खलु जीवति॥ ३०॥
> (अशी शुतिक्खे वलिदे अ मश्तके कप्पेम[5] शीशं उद मालएम[6] वा।
> अलं तवेदेण पलाइदेण मुमुक्खु जे होदि ण शे क्खु जीअदि॥)

वसन्तसेना—आर्य अबला खल्वहम्। (अज्ज अबला क्खु अहम्।)

विट—अत एव ध्रियसे।

शकार—अत एव न मार्यसे। (अदो ज्जेव ण मालीअशि[7]।)

वसन्तसेना—(स्वगतम्।) कथमनुनयोऽप्यस्य भयमुत्पादयति। भवतु। एवं तावत् (प्रकाशम्।) आर्य अस्मात्किमप्यलंकरणं तर्क्यते। (कधं अणुणओ वि से भअं उप्पादेदि। भोदु। एव्वं दाव। अज्ज इमादो किंपि अलंकरणं तक्कीयदि।)

विट—शान्तं[8] पापम्। भवति वसन्तसेने न पुष्पमोषमर्हत्युद्यानलता। तत्कृतमलंकरणैः।

वसन्तसेना—तत्किं खल्विदानीम्। (ता किं क्खु दाणिम्।)

गृहीत्वा केशहस्ते दुःशासनस्यानुकृतिं करोमि॥ २९॥ ण ननु। पेक्ख प्रेक्षस्व। असिरिति। वंशस्थेन्द्रवज्रादिभिर्द्वादशैकादशवर्णैर्विजात्युपजातिः। असिः सुतीक्ष्णो वलितो लालितः। मस्तकम्। कल्पये छिनद्मि। तव शीघ्रं मारयामि वा॥ ३०॥

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१ परिअणो वि मे परि०. २ एअं ३ कन्धलो ४ हत्थे ५ कप्पेध. ६ मालएध. ७ मालीअशि ८ शान्तम्; शान्तं पापं शान्तं पापम्.

SAKARA—Friend, friend! Is she calling some woman?

VITA—Surely

SAKARA—I can kill a hundred of women! I am (very) brave!

VAS—(*Seeing no one about*). Oh! ill-luck! How now! Even the servants have disappeared! Now I have got to protect myself by my own self

VITA—Seek them out, seek them out!

SAKARA—Vasantasena, cry out, cry out for (your) Parabhritika, or (your) Pallavaka, or the whole of the month of Vasanta (Spring) When I am pursuing you, who can save you?

Can Bhimasena, the son of Jamadagni, or can the ten-necked Ravana, the Son of Kunti (save you)? Here by seizing you by your massive hair, I am going to play (*lit.* imitate) Duhshasana (29)

Look here, I say, look here!

My sword is very keen, and your head is turned (towards me), I will dissect your head, or kill you So away with this running away of yours he who is destined to die can never live (30)

VAS—Sir, I am only a woman!

VITA—Hence you are (still) alive!

SAKARA—Hence it is that you are not killed!

VAS—(*To herself*) How! Even his courtesy strikes terror! Well, I will (proceed) thus (*Aloud*), Sir, do you expect to get some ornament from (*i e* by seizing) this person?

VITA—Heaven forbid! O Vasantasena, a garden-creeper deserves not to be robbed of its blossoms So we have nothing to do with ornaments

VAS—Then what, indeed, can it be now?

[न बल यस्या सा] अबला [दीनेत्यर्थः] खल्वहम् । अत एव ध्रियसे [illegible] बलवान्धारयितु न शक्यत एवेति तात्पर्यम् । अत एव न मार्यसे [illegible] अन्विष्यते । कृत निष्फलमलकरणै । यन उद्यानलता पुष्पमोष नार्हति [illegible] वरपुरुषमनुष्यो वासुदव कामयितव्य इति [illegible] । [illegible] अनार्यमनर्हम् । मतालिकम् । [illegible] ‘मयीत्यर्थ’ इत्येके । अन्तरेण वित्तेन [illegible] [illegible] हर्ग अह न ग्रामान्तरगतो न नगर [illegible] । [illegible] श्रान्त क्लान्तश्च भवति । न [illegible] विटस्य । शीर्षेणात्मीयाभ्य। पादाभ्या [illegible] । [illegible]

शकार--अहं देवपुरुषो मनुष्यो वासुदेवः कामयितव्यः। (हग्गे देवपुलिशे[1] मणुश्शे वाशुदेवके कामइदव्वे।)

वसन्तसेना--(सक्रोधम्।) शान्तं शान्तम्। अपेहि। अनार्यं मन्त्रयसि। (शन्तं शन्तम्[2]। अवेहि। अणज्जं मन्तेसि।)

शकार--(सहस्ततालं[3] विहस्य।) भाव भाव प्रेक्षस्व तावत्। अन्तरेण सुस्निग्धैषा गणिकादारिका ननु। येन मां भणति--'एहि। श्रान्तोऽसि। क्लान्तोऽसि' इति। अहं न ग्रामान्तरं न नगरान्तरं वा गतः। आर्यके [भट्टालिके] शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम्। तवैव पृष्ठानुपृष्ठिकयाऽऽहिण्डमानः श्रान्तः क्लान्तोऽस्मि संवृत्तः। (भावे भावे पेक्ख दाव[4]। अन्तलेण[5] शुशिणिद्धा एशा गणिआदालिआ[6] ण। जेण मं भणादि--'एहि। शन्तेऽपि। किलिन्तेशि' त्ति। हगे ण ग्गामन्तलं[7] ण णगलन्तलं वा गडे। अज्जुके शवामि भावश्श शीशं अत्तणकेहिं[8] पादेहिं। तव ज्जेव पश्चाणुपश्चिआए आहिण्डन्ते शन्ते किलिन्ते म्हि शवुत्ते।)

विट-- (स्वगतम्।) अये कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छति मूर्खः। (प्रकाशम्।) वसन्तसेने वेशवासविरुद्धमभिहितं भवत्या। पश्य।

तरुणजनसहायश्चिन्त्यतां वेशवासो
विगणय गणिका त्वं मार्गजाता लतेव।
वहसि हि धनहार्यं पण्यभूतं शरीरं
सममुपचर भद्रे सुप्रियं चाप्रियं[9] च ॥ ३१ ॥

अपि च।

वाप्यां स्नाति विचक्षणो द्विजवरो मूर्खोऽपि वर्णाधमः
फुल्लां नाम्यति वायसोऽपि हि लतां या नामिता बर्हिणा।
ब्रह्मक्षत्रविशस्तरन्ति च यया[10] नावा तयैवेतरे
त्वं वापीव लतेव नौरिव जनं वेश्याऽसि सर्वं भज ॥ ३२ ॥

पृष्ठानुपृष्ठिकया। आहिण्डन्ते उद्भ्राम्यन्। श्रान्तः क्लान्तोऽस्मि संवृत्तः। तरुणे-त्यादि। वेशो वेश्याजनवासस्थानं [तरुणजनः सहायो यस्य तथा। तरुणजनापेक्षी-त्यर्थः।] इति चिन्त्यतामवधार्यताम्। विगणय विजानीहि। धनेन हार्यं धनहार्यम्। केनापि तरुणजनेनेति शेषः। सुप्रियं च अप्रियं च नरं सममविशेषेण उपचर। उपमा काव्यलिङ्गं च अलंकारौ। मालिनी वृत्तम्] ॥ ३१ ॥ वाप्यामित्यादि। [वर्णे-नाधमः वर्णाधमः शूद्रादिः।] नाम्यति नमयति। नाम्यतीति कण्ड्वादिपाठात् 'नाम

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१ वरपुलिशमनुश्शे २ पाव (पापम्) ३ सतालकम् ४ दाव म ५ म अन्त०. ६ गणिकादारिकेत्यादि नास्ति पुस्तकान्तरे. ७ अण्णग्गाम०, न्तलं गडे. ८ अत्तणकेलकेहिं, ०केरेहिं ९ वाऽप्रियं वा १० यथा. .तथै०

SAKARA—That I, a heavenly personage, a man, and Vasudeva (Krishna), should be loved (by you)

VAS —(*Angrily*) Enough, no more of this ! Get away ! You talk wickedly (*lit*, what is unworthy of an Arya)

SAKARA—(*Clapping his hands and laughing*) Friend, friend ! Just see This courtesan girl is indeed very much attached (to me) at heart, and hence she says to me, 'come, you are fatigued, you are exhausted', while I have not gone to another village, nor to another city Lady, I swear by my friend's head and by my feet, I am fatigued and wearied while tramping close at your back here and there

VITA—(*To himself*) Oh ! The fool understands shranta (fatigued) when she said *shanta* (enough). (*Aloud*) O Vasantasena, you have spoken in a manner contrary to your stay (*i e* life) in the courtesans' quarter See—

Remember that the courtesans' quarter is (mainly) dependent on young men for help, and consider (also) that you, a courtesan are just like a creeper growing by the wayside You possess a body that can be bought for money and hence is like an article for sale (Therefore), O good maiden, serve equally one much coveted by you and one disliked by you (31)

Moreover—

An erudite eminent Brahmana, and also an idiot of the lowest caste—both bathe in the same well Even a crow bends (*i e.* sits upon) the same creeper in bloom, that had been bent by a peacock (sitting upon it) And by the same boat do other fellows (*i. e* Chandalas, etc) cross (a river), by which Brahmanas, Kshatriyas and Vaisyas cross it You are a harlot, and (therefore) are like a well, or a creeper, or a boat Wait upon all (equally) (32)

करोति' इत्यर्थे यक्यकारलोपे च रूपम् । यथा मगधशब्दे मागध्यतीति भवति । 'नाम करोतीत्यर्थे णिचि सज्ञापूर्वको विधिरनित्य इति गुणमकृत्वा यणादेशे नाम्यतीति रूपम् इत्येके । 'ण्यन्तात्सपदादिपाठमभ्युपेत्य क्विपिक्यचि रूपम्' इत्यपरे ॥ ३२ ॥ गर्भदासी जन्मप्रभृतिचेटी । [कामदेवायतनोद्यानात् कामदेवायतनोद्यानगतात् चारुदत्तदर्शनादारभ्येत्यर्थः ।] वामत पार्श्वे तस्य चारुदत्तस्य गृहम् । परिहर्तव्यम् । चारुदत्तवासोऽतिनिकट इति वसन्तसेनाया कथयितु नार्हतीति तदेव च तेनोक्तम् । तद्वचन परिहारविषय । काणेलीमात । 'काणेली कन्यकामाता ' इति देशीप्रकाश । 'असती काणेली ' इत्येके । भाव बलीयानन्धकार ।

वसन्तसेना—गुण खल्वनुरागस्य कारण न पुनर्बलात्कार (गुणो[1] क्खु अणुराअस्स कारण ण उण बलक्कारो।

शकर—भाव भाव एषा गर्भदासी कामदेवायतनोद्यानात्प्रभृति तस्य दरिद्र-चारुदत्तस्यानुरक्ता न मा कामयते। वामतस्तस्य गृहम्। यथा तव मम च हस्ता-न्नेषा परिभ्रश्यति तथा करोतु भाव। (भावे भावे एशा गब्भदाशी कामदेवा-अदणुज्जाणादो पहुदि ताह[2] दलिद्दचालुदत्ताह अणुलत्ता ण म कामेदि। वामदो तश्श घलम्। जधा तव मम अ हश्तादो ण एशा पलिभशदि तधा कलेदु भावे।)

विट—(स्वगतम्।) यदेव परिहर्तव्य तदेवोदाहरति मूर्ख। कथ वसन्त-सेनाऽऽर्यचारुदत्तमनुरक्ता। सुष्ठु खल्विदमुच्यते रत्न रत्नेन सगच्छत इति। तद्गच्छतु। किमनेन मूर्खेण। (प्रकाशम्।) काणेलीमात वामतस्तस्य सार्थ-वाहस्य गृहम्।

शकार—अथ किम्। वामतस्तस्य गृहम्। (अध इ। वामदो तश्य घलम्।

वसन्तसेना—(स्वगतम्।) आश्चर्यम्। वामतस्तस्य गृहमिति यत्सत्य-मपराध्यताऽपि दुर्जनेनोपकृत येन प्रियसगम प्रापिता। (अम्महे। वामदो तश्श गेह त्ति ज सच्च अवरज्झन्तेण वि दुज्जणेण[3] उवकिद जेण पिअसगम पाविदा[4]।)

शकार—भाव भाव बलीयसि खल्वन्धकारे माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेना। (भावे भावे बलिए क्खु अन्धआले माशलाशि-पविश्टा विअ मशीगुडिआ दीशन्दी[5] ज्जेव पणश्टा वशन्तशेणिआ।

विट—अहो बलवानन्धकार। तथा हि।

आलोकविशाला मे सहसा तिमिरप्रवेशविच्छिन्ना।
उन्मीलिताऽपि दृष्टिर्निमीलितेवान्धकारेण ॥ ३३ ॥

माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेना। आलोकेति। आलोके दर्शने। विशाला महती। [तिमिरे प्रवेशस्तेन विछिन्ना विलुप्ता। निमी-लिता इवेति उत्प्रेक्षा]॥ ३३॥ लिम्पतीत्यादि। [असत्पुरुषसेवेवेत्यनन शकार-सेवाया निष्फलत्व ध्वनितम्। बिगत फल यस्या सा विफला तस्या भावः विफलता ताम्। उपमोत्प्रेक्षयो ससृष्टि] ॥ ३४ ॥ चिह्न भूषणशब्दादि। उपलक्षण माल्यगन्धादि। 'अस्ति किंचिच्चिह्नमुपलक्षयसि' इति पाठान्तरार्थो व्यक्त एव। किं विअ। कीदृशमिवेत्यर्थ। शृणामि मल्लगन्धम्' इत्यादिना लोकविरुद्धोक्ति। काममित्यादि। [प्रदोषतिमिरेण निशामुखान्धकारेण। जल-दोदरसधौ लीना। वसन्ततिलका वृत्तम्।]॥ ३५ ॥ श्रुतमवधारितम्। गृहीतमस्य

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१ गुणा २ तस्स...दत्तस्स. ३ णेण पिअसंगम (प्रियसगम). ४ पाविद. ५ दीशन्दी दीशन्दी

VAS —But it is merit indeed that is the cause of love, and not force

SAKARA—Friend, friend ! This accursed wench (*lit* slave-from her birth) does not love me, having fallen in love with that penniless Charudatta ever since (she visited) the garden of Cupid's shrine Here is his house to the left So you will please so manage that she shall not slip from your hands or from mine.

VITA—(*To himself*) The fool utters the very thing that should have been avoided ! What, Vasantsena has fallen in love with the noble Charudatta ! It is indeed well said that 'a jewel unites with a jewel ' Well, then, let her eseape , what do I care for this fool ? (*Aloud*) Son of an unmarried woman, is that Sarthavaha's house to the left ?

SAKARA—Surely , his house *is* to the left.

VAS —(*To herself*) Wonderful ! To tell the truth, (by saying) his house is to the left, a favour has been conferred upon me by this villain even when doing evil to me, since I am enabled to meet my beloved,

SAKARA– Friend, friend ! in this pitchy darkness Vasantsena has disappeared while being just in sight, like a pellet of lampblack fallen in a heap of black beans

VITA—Ah ! The darkness is indeed very dense. For--

Long ranged in light, but suddenly deprived of their power by their entrance into the darkness, my eyes, although wide open have been closed as it were owing to the darkness (33)

तात्पर्यमप्याकलितम् । अये मात भित्तिपरामर्षसूचित पक्षद्वार खल्वेतत् । जानामि सयोगेन स्पर्शनेन्द्रियानुभवेन गृहस्य सवृत पक्षद्वारकम् । दारिद्र्याबित्यादि । बान्धवजनो वाक्ये न सतिष्ठते । वचनं न करोतीत्यर्थ । प्रतापाभावात् । स्फारीभवन्त्येकीभवन्ति । [ततो विस्तार यान्तीत्यर्थः ।] तत्तस्य सभाव्यते चौर्यादिकमिदमस्य नासीदिदानी कथमित्यादि ॥ ३६ ॥ सङ्गमित्यादि । [सङ्ग सङ्गतिम् । अवज्ञया सहित यथा तथा सावज्ञ सतिरस्कारम् ।] अल्पच्छदो वस्त्रविहीन । [षष्ठ–पञ्चमहापातकानि मनुनोक्तानि यथा–'ब्रह्महत्या सुरापान स्तेय गुर्वङ्गनागम । महान्ति पातकान्याहुः ससर्गश्चापि तैं सह ॥' इति । उत्प्रेक्षालकार । उभयो शार्दूलविक्रीडित वृत्तम्] ॥ ३७ ॥ दारिद्र्येति । भवन्तमेव [भवन्तमेव इ. पा] शोचामि । [विपन्न देह यस्य तस्मिन् विपन्नदेहे] विनष्टदेहे मयि क्व यास्यसि । अस्मत्सदृक्सार्वदिक सुहृत्कोऽपि नास्तीत्यर्थ. । अर्थ-

अपि च ।

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्विफलतां[1] गता ।। ३४ ।।

शकार:—भाव भाव अन्विष्यामि वसन्तसेनिकाम् । (भावे भावे अण्णेशामि वशन्तशेणिअं ।)

विट:—काणेलीमातः अस्ति किंचिच्चिह्नं[2] यदुपलक्षयसि ।

शकार:—भाव भाव किमिव । (भावे भावे किं विअ ।)

विट:—भूषणशब्दः सौरभ्यानुविद्धो माल्यगन्धो वा ।

शकार:—शृणोमि माल्यगन्धम् । अन्धकारपूरितया पुनर्नासिकया न सुव्यक्तं पश्यामि भूषणशब्दम् । (शुणामि मल्लगन्धं । अन्धआलपूलिदाए उण णाशिआए ण शुव्वत्तं पेक्खामि भूशणशद्दं ।)

विट:—(जनान्तिकम्) वसन्तसेने ।

कामं प्रदोषतिमिरेण न दृश्यसे[3] त्वं
सौदामनीव जलदोदरसंधिलीना[4]
त्वां सूचयिष्यति तु माल्यसमुद्भवोऽयं
गन्धश्च भीरु मुखराणि च नूपुराणि ।। ३५ ।।

श्रुतं वसन्तसेने ।

वसन्तसेना—(स्वगतम् ।) श्रुतं गृहीतं च । (नाटयेन नूपुराण्युत्सार्य माल्यानि चापनीय किंचित्परिक्रम्य हस्तेन परामृश्य ।) अहो भित्तिपरामर्शसूचितं पक्षद्वारकं खल्वेतत् । जानामि च संयोगेन गेहस्य संवृतं पक्षद्वारकम् । (सुदं गहिदं अ । अम्मो भित्तिपरामरिससूइदं पक्खदुआरअं क्खु एदं । जाणामि अ संजोएण गेहस्स संवुदं पक्खदुआरअं ।)

चारुदत्त:—वयस्य समाप्तजपोऽस्मि । तत्सांप्रतं गच्छ । मातृभ्यो बलिमुपहर ।

विदूषक:—भो न गमिष्यामि । (भो ण गमिस्सम् ।)

चारुदत्त:—धिक्कष्टम् ।

परत्वात्पुंलिङ्गत्वम् । यद्वा 'तमेव भवमुत्पत्तिं स्मरामि' इति कुव्याख्या । सुहृन्मित्रम् । अतो हेतोः मयि विनष्टदेहे क्व यास्यसि त्वमिति मे चारुदत्तस्य चिन्ता । उपजातिच्छन्दः]।। ३८ ।। सहायिनी द्वितीया । अभ्युपपत्तिरनुग्रहः । स्थगितद्वारेणापसरणाभावात्पिण्डीभूतेनैकीभूतेन प्रतिबन्धकत्वादपावृते पक्षद्वारे सति निर्वापितो दीपः । गृहीता प्राप्ता । ततः इत एकप्रदेशे भूत्वैकान्ते हे भाव

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१ निष्फ०. २ किं चिह्नं ३ दृश्यते. ४ सविलीना.

Moreover—

The darkness is, as if, besmearing the limbs, the sky is, as it were, showering down (black) collyrium, and eye-sight has been of no avail, like service rendered unto a wicked man. (34)

SAKARA—Friend, friend! I shall search for Vasantasena

VITA—Bastard, is there any sign (of her) that you mark?

SAKARA—Friend, friend, of what kind?

VITA—(For example) the sound of her ornaments or the scent of her chaplets, with its fragrance closely following (its track)?

SAKARA—I hear the scent of her chaplets: but, my nose being choked up with darkness, I do not very clearly see the sound of her ornaments

VITA—(*Aside*) O Vasantasena,

True that owing to this nocturnal darkness you cannot be seen, like lightning lying concealed in the gap of the interior of a cloud But, O timid one, this scent proceeding from your chaplets, as well as (these your) jingling anklets, will betray you (35)

Did you hear me, Vasantasena?

VAS—(*To herself*) I have heard, and comprehended too (*She shows that she takes off her anklets, and removes her chaplets, then walking about a little, and feeling with her hand*) Ah! Here, surely, is a side door which I have discovered by feeling over the wall. And I know, by its being closed, that this side entrance of the house is fastened (from within)

CHAR—Friend, I have finished my prayers So you may now go and offer the oblation to the Holy Mothers

VID—Sir, I won't go

CHAR—Ah! Fie!

तिष्ठ । इदो भाव इत्यादि भ्रमव्युदासाय सुनिश्चय करोति । युवा द्वावपि तावदे-कान्ते तिष्ठतम् । सपद साम्प्रतम् । अन्धकार इत्यादि । अनुष्टुप् । [मालाएव माल्यम् । चतुर्वर्णादिष्यञ् । तस्य गन्धेन] माल्यगन्धेन सूचिता । केशहस्ते केशवृन्दे परामृष्टा [स्पष्टा] ॥ ३९ ॥ एषेति । कुलपुत्रानुसारिणी चारुदत्तानुरक्ता ।] कुसुमाढ्येषु पुष्पै समृद्धेषु । भूषितेष्वित्यर्थं । सेवितव्येऽत्रलकार्येषु ॥ ४० ॥ एषाऽसीति । इन्द्रवज्राया श्लोक । एषाऽसि बाला । [वासु बाले] अधिचण्डम-

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न सतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृद[1] स्फारीभवन्त्यापद ।
सत्त्व ह्रासमुपैति शीलशशिन कान्ति परिम्लायते[2]
पाप कर्म च यत्परैरपि कृत तत्तस्य सभाव्यते ॥ ३६ ॥

अपि च

सङ्ग नैव हि कश्चिदस्य कुरुते सभाषते[3] नादरा-
त्सप्राप्तो गृहमुत्सवेषु धनिना सावज्ञमालोक्यते ।
दूरादेव महाजनस्य विहरत्यल्पच्छदो लज्जया
मन्ये निर्धनतो प्रकाममपर षष्ठ महापातकम् ॥ ३७ ॥

अपि च

दारिद्र्य शोचामि [4]भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा ।
विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥ ३८ ॥

विदूषक —(सवैलक्ष्यम् ।) भो वयस्य यदि मया गन्तव्य तदेषाऽपि मम सहायिनी रदनिका भवतु । (भो वअस्स जइ मए गन्तव्य ता एसा वि मे सहाइणी रदणिआ भोदु ।)

चारुदत्त —रदनिके मैत्रेयमनुगच्छ ।

चेटी [5]—यदार्य आज्ञापयति । (ज अज्जो आणवेदि ।)

विदूषक —भवति रदनिके गृहाण बलि प्रदीप च । अहमपावृत पक्षद्वारक करोमि । (तथा करोति ।) (भोदि रदणिए गेण्ह बलि पदीव अ । अह अपावुद पक्खदुआरअ करेमि ।)

वसन्तसेना—ममाभ्युपपत्तिनिमित्तमिवापावृत पक्षद्वारकम् । (दृष्ट्वा ।) तद्यावत्प्रविशामि । हा धिक् हा धिक् । कथ प्रदीप । (पटान्तेन निर्वाप्य प्रविष्टा ।) (मम अब्भुववत्तिणिमित्त विअ अवावुद पक्खदुआरअम् । ता जाव पविसामि । हद्धी हद्धी । कध पदीवो ।)

चारुदत्त —मैत्रेय किमेतत् ।

त्युच्चै । हिशब्द एव वा । चण्ड महादेव च ॥४१॥ आर्यमिश्रैमान्यै । [आर्याश्च ते मिश्राश्चेति समास । व्यवसित कर्तुमारब्धम् । अन्य वसन्तसेनाया भिन्न. ।] भात्र यथा दधिभक्तलुब्धाया मार्जारिकाया स्वरपरिवृत्तिर्भवति तथैतया स्वरपरिवृत्ति [ध्वनेरन्यथाकरण] कृता । 'दहिशर' इति पाठे 'छल्लि' इति पाठेऽपि शरो दध्न उपरिभाग । इयमिति । [रङ्ग नृत्यशाला तत्र प्रवेशेन । तत्र भिन्नभिन्नस्वरानुकरणशिक्षयेत्यर्थ । वञ्चना प्रतारणा तस्या पण्डितत्वेन पाटवेन । स्वरनैपुण्य स्वर-

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१. सहसा २ पर ३ सभाष्यते ४. मेव ह्य०. ५ रदनिका.

Owing to poverty a man's relatives do not abide by his order, his bosom friends turn away from him, his difficulties multiply, his spirit languishes, the brilliance of the moon of his character grows entirely dim, and whatever evil deed may have been done even by other persons, the same is attributed to him (36)

Moreover—

Nobody keeps company with him, or talks respectfully to him, if he goes to the mansions of the rich on festive occasions, he is looked at with contempt Scantily clad, in shame he keeps himself at a distance from the great I consider poverty to be, forsooth, another great sin, the sixth (of the class of the usual five) (37)

Moreover

O Poverty, I am sorry just for you : I feel concerned as to where you can go, when I, the unlucky one, shall have departed this body, you having thus (so long) resided in my frame like a friend (38)

VID —(*With shame*) Well, friend, if I have to go, then let this Radanika, too, be my companion

CHAR —Radanika, follow Maitreya

THE MAID—As Your Honour commands.

VID —Girl Radanika take you the oblation as well as the lamp I shall unfasten the side-door (*He does so*)

VAS —The side-door has opened, as though to favour me. Well, then, I shall get in. (*Seeing*) Oh ! Pity ! How now ! Here is a lamp !

She extinguishes it with the hem of her garment and then enters)

CHAR —Maitreya, what is that ?

विकृतिचातुर्यम्। समुच्चयालकार] ॥ ४२ ॥ ही ही भो इति परितोषे। पशुबन्धोपनीतस्येव छागलस्य हृदय फुरफुरायति अत्यर्थं प्रकम्पते प्रदीप । युक्त नेदम्। न काकौ। किं एसो। किं प्रश्ने। स्वकीयगृहसमीपे कुक्कुरोऽपि बलीयान्भवति। एतेनास्मादृशजनभागधेयवक्रेण दण्डकाष्ठेन। दुष्टस्येव। कृतद्वेषस्य वैरिणो महादुष्टस्यानिग्रहेऽपि ममापराधो भवत्येवेत्यर्थं। यद्वा। दुष्टश्चानपराधोऽपि निग्रह प्राप्नोत्येवेत्यर्थ। पाठान्तरे चोडे कर्णनासिकाशून्य । शुष्कवशप्रहारेण। शुष्कोऽतिदीर्घत्वप्रतिपादनाय। एवभूतस्य शिर कुटयते। तथा तव शिर कुट्टिष्यामि। राजश्यालकेत्यादि। सस्थानक

विदूषकः--अपावृतपक्षद्वारकेण पिण्डीभूतेन वातेन निर्वापित प्रदीप । भवति रदनिके निष्क्राम त्व पक्षद्वारकेण । अहमप्यभ्यन्तरचतुःशालात प्रदीप प्रज्वाल्यागच्छामि । (इति निष्क्रात ।) (अवावुदपक्खदुआरएण पिण्डीभूदेन[1] वादेण णिव्वाविदो पदीवो । भोदि रदणिए णिक्कम तुम पक्खदुआरएण । अह पि[2] अब्भन्तरचदुस्सालादो पदीव पज्जालिअ आअच्छामि ।)

शकार --भाव भाव अन्वेष्यामि वसन्तसेनिकाम् । (भावे भावे अण्णेशामि वशन्तशेणिअम् ।)

विट --अन्विष्यतामन्विष्यताम् ।

शकार --(तथा कृत्वा ।) भाव भाव गृहीता गृहीता । (भावे भावे गहिदा गहिदा ।)

विट --मूर्ख नन्वहम् ।

शकार --इतस्तावद्भूत्वैकान्ते भावस्तिष्ठतु । (पुनरन्विष्य चेट गृहीत्वा ।) भाव भाव गृहीता गृहीता । (इदो दाव भविअ एअन्ते भावे चिश्टदु । भावे भावे गहिदा गहिदा ।

चेट --भट्टारक चेटोऽहम् । (भट्टके चेडे हगे ।)

शकार--इतो भाव इतश्चेट । भावश्चेटश्चेटो भाव । युवा तावदेकान्ते तिष्ठतम् । (पुनरन्विष्य रदनिकां केशेषु गृहीत्वा ।) भाव भाव साप्रत गृहीता गृहीता वसन्तसेनिका ।

अन्धकारे पलायमाना माल्यगन्धेन सूचिता ।
केशहस्ते परामृष्टा चाणक्येनेव द्रौपदी ।। ३९ ।।

(इदो भावे इदो चेडे । भावे चेडे चेडे भावे । तुम्हे दाव एअन्ते चिट्ट । भावे भावे शपद गहिदा गहिदा वशन्तशेणिआ ।

अन्धआले पलाअन्ती मल्लगन्धेण शूइदा ।
केशहस्ते[3] पलामिट्टा चाणक्केणेव्व दोव्वदी ।।)

विट --

एषाऽसि वयसो दर्पात्कुलपुत्रानुसारिणी ।
केशेषु कुसुमाढ्येषु सेवितव्येषु कर्षिता ।। ४० ।।

शकार --एषाऽसि वासु शिरसि गृहीता केशेषु बालेषु शिरोरुहेषु ।
आक्रोश विक्रोश लपाधिचण्ड शभु शिव शकरमीश्वर वा ।। ४१ ।।

एशाशि वाशू शिलशि ग्गहीदा[4] केशेशु बालेशु शिलोलुहेशु ।
अक्कोश विक्कोश लवाहिचण्ड शभु शिव शंकलमीशल वा ।।

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१ किदेण (कृतेन). २ वि ३ विन्दे (वृन्दे). ४ ग्गिहीदा.

VID —The lamp has been blown out by the breeze coming in with a burst (*lit* that was collected together), the side-door being opened Girl, Radanika, you may go out through the side-door I too shall follow you after having lighted the lamp from the interior quadrangle. (*Exit*)

SAKARA—Friend, friend ! I shall look for Vasantasena

VITA—Do look, please, do

SAKARA—(*Does accordingly*). Friend, friend ! I have caught her !

VITA--Blockhead, it is I !

SAKARA—You should come this side and stand in a corner. (*Again searching, and catching* Cheta). Friend, friend ! I have caught her !

CHETA--Master, I am Cheta

SAKARA—Here is friend (Vita), here is Cheta Vita and Cheta, Cheta and Vita ! As for you, you both stand in a corner. (*Again searching, and catching* Radanika *by the hair*) Friend, friend, I have this time (really) caught her, I have caught Vasantasena !

Like Chanakya seizing Draupadi, I have caught her by her massive hair, as she was indicated by the scent of her chaplets while running away in the dark (39)

VITA—

Here, you, who in your pride of youth were going to seek a noble born person (*i e* Charudatta),—you have now been seized by the hair, which is richly decorated with flowers and which deserves to be (so) honoured (40)

SAKARA—

Here you are caught by your head, O maiden,—caught by your hair, by your tresses, by your locks ! Now cry or scream or shout very loudly for Sambhu, Siva, Samkara, or Isvara ! (41)

इति तस्य नाम । उपमर्दो निग्रह । मा दुर्गत इति । गाथा । कृतान्तस्य दैवस्य दुर्गतो नाम । नाम सभावनायाम् । चारित्रेण विहीन आढ्योऽपि दुर्गतो दरिद्रो भवति ॥ ४३ ॥ महाब्राह्मणश्चाण्डाल. । सकामेति । सकामा स्वाधीनयौवनेति-पदाभ्यामस्या धारण नापराधाय । सा वेश्या तिष्ठति न स्त्रियमित्याशय· । शील-वञ्चना दुश्चरितसभावना [शीलस्य सद्वृत्तस्य वञ्चना प्रतारणा ।परस्त्रीपरामर्श-रूपवृत्तलोप इत्यर्थ ।]॥ ४४ ॥ जानन्ननुनयामि । आदरविषयताऽनुनय । समय क्रियाबन्ध । समयमेवाह—यदीममिति । एष इति । [प्रणय सत्प्रार्थना-

रदनिका—(सभयम्।) किमार्यमिश्रैर्व्यवसितम् । (किं अज्जमिस्सेहिं ववसिदम् ।)

विट—काणेलीमात अन्य एवैष स्वरसयोग ।

शकार —भाव भाव यथा दधिशरपरिलुब्धाया मार्जारिकाया स्वरपरिवृत्तिर्भवति तथा दास्या पुत्र्या स्वरपरिवृत्ति कृता । (भावे भावे जधा [1]दहिशरपलिलुद्धाए मज्जालीए शलपलिवत्ते होदि तधा दाशीएधीए शलपलिवत्ते कडे ।)

विट—कथ स्वरपरिवर्त कृत । अहो चित्रम् । अथ वा किमत्र चित्रम् ।

इय रङ्गप्रवेशेन कलाना चोपशिक्षया ।
वञ्चनापण्डिततत्वेन स्वरनैपुण्यमाश्रिता ॥ ४२ ॥

(प्रविश्य ।)

विदूषक—आश्चर्यं भो प्रदोषमन्दमारुतेन पशुबन्धोपनीतस्येव छागलस्य हृदय फुरफुरायते प्रदीप । (उपसृत्य रदनिका तथा दृष्ट्वा ।) भो रदनिके। (ही ही भो पदोसमन्दमारुदेण पसुबन्धोवणीदस्य विअ छागलस्स हिअअ फुरफुराअदि पदीवो । भो रदणिए ।)

शकार—भाव भाव मनुष्यो मनुष्य । (भात्रे भावे मणुश्शे मणुश्शे ।)

विदूषक—युक्त न्विद सदृश न्विद यदार्यचारुदत्तस्य दरिद्रतया साप्रत परपुरुषा गेह प्रवेश्यन्ते। (जुत्त ण्णेद सरिस ण्णेद ज अज्जचारुदत्तस्य दलिद्ददाए सपद परपुरिमा गेह्न पवेसीअन्ति[2] ।)

रदनिका—आर्य मैत्रेय प्रेक्षस्व मे परिभवम् । (अज्ज मित्तेअ पेक्ख मे परिहवम् ।)

विदूषक—किं तव परिभव । अथ वाऽस्माकम् । (किं तव परिहवो । आदु अम्हाणम ।)

रदनिका—ननु युष्माकमेव । (ण तुम्हाण ज्जेव ।)

विदूषक—किमेष बलात्कार । (कि एसो बलक्कारो ।)

रदनिका—अथ किम् । (अध इ ।)

विदूषक—सत्यम् । (सच्च ।)

रदनिका—सत्यम् । (सच्चम् ।)

नुमतिरूप ।] गुणशस्त्रै गुणा एव शस्त्राणि तै ॥ ४५ ॥ किविण कृपणम् । अशितव्य भोक्तव्यमपि नास्ति । यद्वा अन्हिअदव्व पि आह्निकद्रव्यमद्य भाक्तव्यमपीत्यर्थ । स इति । [अस्माकमिव विधा प्रकारो येषा तेऽस्मद्विधा । अर्थिन । तेषा] प्रणय प्रार्थनाभि [प्रार्थनानुरूपार्थदानै ।] स्नेहप्रकारै समयोचितदानैरित्यर्थ ' इत्येके । [विभवैः

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१ दहिछलिल. २ पविशन्ति

RADANIKA—(*With alarm*). What are the noble ones (bent upon) doing ?

VITA—Bastard, this consonance of the voice seems to be quite different!

SAKARA—Friend, friend! That whore's-daughter has changed her voice, just as a she-cat changes hers when coveting the cream of curds

VITA—How! She has changed her voice! Oh! Strange! Or rather, what is there strange about it?

She has attained skill in (the use of) her voice, by her acting on the (dancing) stage, by the training she has received in the arts, and her cleverness in (the art of) deception. (42)

(*Entering*).

VID—Ah! Wonderful! Owing to the gentle night-breeze, the lamp is fluttering like the heart of a goat brought in for being tied to the sacrificial post (as a victim), (*Approaching and seeing* Radanika *in that state*) O Radanika!

SAK—Friend, friend! A man, a man!

VID—Is it indeed proper, is it at all becoming, that the poverty of our noble Charudatta should now make even strangers invade his house (with impunity)?

RAD—Sir Maitreya, see how I am being insulted!

VID—What! Is that an insult to you or to us?

RAD.—Well, to you, surely!

VID—Is this violence?

RAD—What else?

VID—Really?

RAD—Really

सपद्गर्वादित्यर्थ । वशस्थ वृत्तम्] ॥४६॥ शूर इति । श्लोको वैश्वदेव्या वृत्तेन । आह। उपायास्तेन रामेण जात इद व्यर्थं विरुद्धार्थम् । श्वेतकेतुरादालकिर्दुर्वासस्सा मातुल ऋषिविशेष । इन्द्रदत्तो बृहत्कथाप्रलम्बके स्यशो सस्यित ॥ ४७ ॥ दीनानामिति । [स्वस्य गुणा स्वगुणा । स्वगुणा एव फलानि तै नत नम्र कल्पवृक्ष ।] सज्जनाना कुटुम्बमुपजीव्य । [आदर्श मुकुर इव निदर्शनभूत । सुचरितस्य निकष कषपट्टिकेव स्थित । शीलमेव वेला तस्या समुद्र । समुद्रवेलामिव न कदापि शीलमतिक्रामता-त्यर्थ । दीनाना नावमन्तेत्यर्थ । पुरुषगुणाना दयादाक्षिण्यादीना निधि । दक्षिण सरलमुदार महत् च सत्त्व यस्य स तथा । अधिका इतरातिशायिनो गुणा यस्य स तस्य भावस्तया । अन्ये केवलमुच्छ्वसन्ति चर्मभस्त्रेवेति शेष । मालारूपकम् । आर्या वृत्तम्]

विदूषकः—(सक्रोध दण्डकाष्ठमुद्यम्य ।) मा तावत् । भो स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति किं पुनरह ब्राह्मण । तदेतेनास्मादृशजनभागधेय-कुटिलेन दण्डकाष्ठेन दुष्टस्येव शुष्कवेणुकस्य मस्तक ते प्रहारै कुट्टयिष्यामि । (मा दाव । भो सके गेहे कुक्कुरो वि दाव चण्डो भोदि किं उण अह बम्हणो । ता एदिणा अह्मारिसजणभाअधेअकुडिलेण दण्डकठ्ठेण दुठ्ठस्स विअ सुक्खाण-वेणुअस्स[1] मत्थअ दे पहारेहिं कुट्टइस्सम्[2] ।)

विट·—महाब्राह्मण मर्षय मर्षय ।

विदूषक—(विट दृष्ट्वा ।) नात्रैषोऽपराध्यति । (शकार दृष्ट्वा ।) एष खल्वत्रापराध्यति । अरे रे राजश्यालक सस्थानक दुर्जन दुर्मनुष्य युक्त न्विदम् । यद्यपि नाम तत्रभवानार्यचारुदत्तो दरिद्र सवृत्त तत्कि तस्य गुणैर्नालकृतोज्जयिनी येन तस्य गृह प्रविश्य परिजनस्येदृश उपमर्द क्रियते । (ण एत्थ एसो अवरज्झदि । एसो क्खु एत्थ अवरज्झदि । अरे रे राअसालअ सट्ठाणअ दुज्जण दुम्मणुस्स जुत्त ण्णेदम् । जइ वि णाम तत्तभव अज्जचारुदत्तो दलिद्दो सवुत्तो ता किं तस्स गुणेहिं ण अलकिदा उज्जइणी जेण तस्स गेह पविसिअ परिअणस्स ईरिसो उवमद्दो करीअदि ।)

मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।
चारित्रेण विहीन आढ्योऽपि च दुर्गतो भवति ॥ ४३ ॥

(मा दुग्गदीत्ति परिहवो णत्थि कअन्तस्य दुग्गदो णाम ।
चारित्तेण विहीणो अड्ढो वि अ दुग्गदो होइ ॥)

विट—(सवैलक्ष्यम्) महाब्राह्मण मर्षय मर्षय । अन्यजनशङ्कया खल्विद-मनुष्ठित न दर्पात् । पश्य ।

सकामाऽन्विष्यतेऽस्माभि

विदूषक—किमियम् । (किं इअम् ।)

॥४८॥ नष्टा अदर्शन गता । अन्धस्येति । [आतुरस्य रुग्णस्य । सिद्धि कार्यसफलता । स्वल्पा मन्दा स्मृतिर्यस्य तस्य । तथा च व्यसनिन आपद्गतस्य मृगयादिव्यसनपरस्य वा । परमा उत्कृष्टा विद्या वेदान्तविद्या वा । रतिरनुराग । वसन्ततिलका वृत्तम्]॥४९॥ आलान इति । [आलाने बन्धनस्तम्भे गृह्यते निरुध्यते । वल्गासु खलीनाकर्षणेन । हृदये तस्या अनुरागपूर्णं हृदय चेदित्यर्थ ।] यदि चेदर्थे । चेन्नास्ति । यदिद इति पाठे यद् यस्मादिद अनुरक्त हृदय] नास्ति तत तदा गम्यताम् ॥ ५० ॥

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१ सुक्खवेणु २ पाडइस्स.

VID —(*Angrily raising his wooden stick*) This cannot be allowed ! Look here, even a dog becomes formidable when in his own kennel, what then of a Brahamana like me ? So, by means of this wooden stick which is crooked like the luck of people like us, I will batter with blows your head, like the top of a spoiled dry bamboo !

VITA —Pardon, worthy Brahmana, pardon !

VID —(*Looking at* Vita) He is not the guilty party in this matter (*Looking at* Sakara) *This* fellow, obviously, is the offender in this affair O you, king's brother-in-law, Samsthanaka, bad man, villain ! Is this indeed becoming ? Even though it is true that the noble Charudatta has been reduced to poverty, still, are not his merits an ornament to this Ujjayini, that you should enter his house and thus insult his servants ?

Insult no man because he is poor for indeed fate treats none as poor, moreover, even a rich person is poor if he be destitute of good character (43)

VITA—(*Feeling ashamed*) Pardon, worthy Brahmana, pardon ! This was done, not in insolence, but owing to our having msitaken her for another person (whom we were following) See—

An amorous woman is sought by us—

VID —What, *this* one ?

अभावमदर्शनम् । काकपदशीशमस्तका इति । द्यूताद्यकार्यप्रवृत्तौ काकपदाकारा ये धूर्तास्तेषा शीर्षप्राया ग्रामण्यस्तेषा मस्तकभूत धूर्तचक्रवर्तिनामपि प्रधानभूत । एतेनाचारकुलयोराक्षेप कृत । केचित्तु—'काकपदशीर्षं काकपदवत्पञ्चधा शीर्षं मस्तक यस्य । पञ्चेत्युपलक्षणम् । अष्टकपाळ [तेनालक्षणयुक्तमस्तक इत्यर्थ]' इत्याहुः । अत्र च मते शीशमस्तका इति शकारवाणीत्वेन पुनरुक्तत्व न दोष । दुष्टबटो । ततोऽधिकरणे व्यवहार विना इत्यनेन व्यवहारनाम्नो नवमाङ्कस्य सूचनम् । [अधिकरणे न्यायसभायायाम् । व्यवहार निर्णयकरणम्] लघु शीघ्रम् । णिज्जाद-माणाह निर्यातयत । तव मयाऽनुबद्धा प्रीतिर्भविष्यति । कूष्माण्डीत्यादि । उपजातिच्छन्दसा । कूष्माण्डी गोमयलिप्तवृता शाक च शुष्क पलिर प्रचुरप्रलेह मासम् । [तलित घृतपक्वम् । तदुक्त भावप्रकाशे—'शुद्धमासविधानेन मास सम्यक्प्रसाधितम् । पुनस्तदाज्ये सभृष्ट तलित प्रोच्यते बुधै ॥' इति ।] 'तलिद स्नेहपक्वे देशी' इत्येके । 'भडिदे' इति पाठे भटित्रमित्यर्थ । 'शूलाकृत भटित्र च' इत्यमर । भक्त च हैमन्तिकरात्रिसिद्ध लीणे अ [विले लीनाया च वेलायाम् । गते

विट --शान्त[1] पापम् ।

काचित्स्वार्यगर्मयौवना ।
सा नष्टा[2] शङ्कया तस्या प्राप्तेय शीलवञ्चना ॥ ४४ ॥

सर्वथेदमनुनयसर्वस्व गृह्यताम् । (इति खड्गमुत्सृज्य कृताञ्जलिः पादयो पतति ।)

विदूषक --सत्पुरुष उत्तिष्ठोत्तिष्ठ । अजानता मया त्वमुपालब्ध. । साम्प्रत पुनर्जानन्ननुनयामि । (सप्पुरिस उठ्ठेहि उठ्ठेहि । अआणन्तेण मए तुम उवालद्धे । सपद उण जाणन्तो अणुणेमि ।)

विट --ननु भवानेवात्रानुनेय । तदुत्तिष्ठामि समयत ।

विदूषक --भणतु भवान् । (भणादु भवम् ।)

विट --यदीम वृत्तान्तमार्यचारुदत्तस्य[3] नाख्यास्यसि[4] ।

विदूषक --न कथयिष्यामि । (ण कधइस्सम् ।)

विट --

एष ते प्रणयो विप्र शिरसा धार्यते मया ।
गुणशस्त्रैर्वय येन शस्त्रवन्तोऽपि निर्जिता ॥ ४५ ॥

शकार --(सासूयम् ।) किंनिमित्त पुनर्भाव एतस्य दुष्टबटुकस्य कृपणाञ्जलिं कृत्वा पादयोर्निपतित । (किंणिमित्त उण भावे एदश्श दुट्टबडुअश्श किविणअञ्जलिं[5] कदुअ पाएशु णिवडिदे ।)

विट --भीतोऽस्मि ।

शकार --कस्मात्त्व भीत । (कश्श तुम भीदे ।)

विट --तस्य चारुदत्तस्य गुणेभ्य ।

शकार --के तस्य गुणा यस्य गृह प्रविश्याशितव्यमपि नास्ति । (के तश्श गुणा जश्श गेह पविशिअ अशिदव्व पि णत्थि ।)

विट --मा मैवम् ।

सोऽस्मद्विधाना प्रणयैः कृशीकृतो
न तेन कश्चिद्विभवैर्विमानित ।
निदाघकालेष्विव सोदको ह्रदो ।
नृणा स तृष्णामपनीय शुष्कवान् ॥ ४६ ॥

शकार --(सामर्षम् ।) क स गर्भदास्या॰ पुत्र ।

शूरो विक्रान्त पाण्डव श्वेतकेतु
पुत्रो राधाया रावण इन्द्रदत्त ।
आहो कुन्त्यां तेन रामेण जात
अश्वत्थामा धर्मपुत्रो जटायु ॥ ४७ ॥

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१ शान्त पाप शान्त पापम् २ भ्रष्टा. ३ आर्येति नास्ति क्वचित् ४ नाख्यापयसि. ५ किं विणअ

VITA—Heaven forbid !

—Who is a courtesan (*lit* the mistress of her youth) She disappeared, and, mistaking this lady for her, we came to commit this breach of decorum (*lit* good character) (44)

Please accept this all-in-all of conciliation (unconditional apology) *He throws away his sword, and folding his hands prostrates himself at his feet*)

VID —Good man, get up, get up I blamed you as I did not know (your real nature). Now that I know it, I will apologize to you

VITA—It is indeed you to whom we owe an apology in this affair So, I will get up, (but) on condition.

VID —Speak (what it is)

VITA—(I will get up) if you will not tell Charudatta of this incident

VID —I will not tell

VITA—

This favour of you, O Brahmana, I bear on my head (i e accept with great respect), (of you) by whom, we, even though armed with real weapons, have been conquered with the weapons of virtues (45)

SAK —(*With jealous anger*) Well, for what reason did you fall at this rascally fellow's feet, folding your hands cringingly ?

VITA—Because I am afraid

SAK —Of what are you afraid ?

VITA—Of the virtues of that Charudatta

SAK —What sort of virtues does he possess, when on entering his house one does not find even eatables there ?

VITA—Nay, say not so

He has become impoverished by (granting) the prayers of persons like us , never did he insult anyone in his (pride of) wealth He has dried up (i e become poor) by having satisfied the thirst (i e needs) of men, like a reservoir, full of water, in the hot season (46)

SAK —(*Indignantly*) Who is he, that son-of a-born-slave ?

Is he Svetaketu, the brave and valiant son of Pandu ? Or is he Ravana, the Indra-given son of Radha ? Or is he Asvatthama, born of Kunti from that (well-known) Rama ? Or is he Jatayu, the son of Dharma ? (47)

(के शे गब्भदासीएपुत्ते ।

शूले विक्कन्ते पण्डवे शेदकेदू पुत्ते लाधाए लावणे इन्ददत्ते ।

आहो कुन्तीए तेण लामेण जादे अश्शत्थामे धम्मपुत्ते जडाऊ ॥)

विट —मूर्ख आर्यचारुदत्त खल्वसौ ।

दीनाना कल्पवृक्ष स्वगुणफलनत सज्जनाना कुटुम्बी
आदर्श[1] शिक्षिताना सुचरितनिकष शीलवेलासमुद्र ।
सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
ह्येक श्लाध्य स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥ ४८ ॥

तदितो गच्छाम ।

शकार —अगृहीत्वा वसन्तसेनाम् । (अगेण्हिअ वशन्तशेणिअम् ।)

विट —नष्टा वसन्तसेना ।

शकार —कथमिव । (कध विअ ।)

विट —

अन्धस्य दृष्टिरिव, पुष्टिरिवातुरस्य ।
मूर्खस्य बुद्धिरिव, सिद्धिरिवालसस्य ।
स्वल्पस्मृतेर्व्यसनिन परमेव विद्या
त्वा प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥

शकार —अगृहीत्वा वसन्तसेना न गमिष्यामि । (अगेण्हिअ वशन्तशेणिअ ण गमिश्शम् ।)

विट —एतदपि न श्रुत त्वया ।

आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते ।
हृदये गृह्यते नारी यदीद[2] नास्ति गम्यताम् ॥ ५० ॥

शकार —यदि गच्छसि गच्छ त्वम् । अह न गमिष्यामि । (यदि गच्छशि गच्छ तुमम् । हगे ण गमिश्शम् ।)

विट —एवम् । गच्छामि । (इति निष्क्रान्त ।)

समये इत्यर्थ । लीणे वेळे इति पुलिङ्ग शकारवचनत्वेन न दोष । अत पूर्वमेवोक्त—'आगमलिङ्गविहीनम्' इत्यादीति ध्येय सुधीभि । न खलु भवति पूतिर्दुर्गन्धताऽपि तु भवत्येव इति काकु—इति लल्लादीक्षित ।] ऋण च वैर च न भवति। पूदी पूति । चिरतनत्वेन प्रशिथिल स्वकार्यम् ॥ ५१ ॥ शोश्तक शोभनम् । लश्तक सकपटम् । भणिष्यसि । तथा भणिश्यसि । भणेशीति भविष्यद्वर्तमानयोस्तुल्य रूपम् । यथाऽहमात्मकीयाया प्रासादस्य बालाग्रलक्षिताया कपोतपालिकाया विटङ्के । 'बालाग्र मत्तवारणम् । कपोतपालिका उपरिगृहश्रेणीति दक्षिणापथे लोकोक्तिरियम्' इति प्राचीनटीका । तस्यामुपविष्ट शृणोमि । अन्यथा यदि भणसि तदा कपाट-

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१ चादर्श. २ यदिद.

VITA—You fool! He is, as is well known, the worthy Charudatta

To the distressed, he is the wish-yielding tree, bent down with (the load of) the fruit of his virtues To the virtuous he is a family-head To the learned he is a mirror (reflecting learning) He is the touch stone of moral conduct, and the ocean having righteousness for its coast-line (i e never transgressing it) He is (ever) hospitable, and never shows disrespect He is a treasure of all manly virtues, and is courteous and magnanimous by nature. By reason of his manifold virtues, he alone, deserving of praise, really lives, while others are (merely) breathing as it were. (48)

So we shall go away from this place

SAK —Without taking Vasantasena (with us)?

VITA—Lost is your Vasantasena!

SAK —How, indeed?

VITA,—

Meeting with you, she has vanished, like the sight of a blind man, or the robustness of a sick person, or the common sense of a fool, or the achievement of an idle fellow, or the highest kind of (i e. Vedic) learning in the case of one of weak memory and addicted to vices, or like the feeling of love towards an enemy (49)

SAK —I will not go without taking Vasantasena (with me).

VITA—Have you not heard even this?—

"An elephant can be held by means of a tying-rope, a horse by means of reins, and a woman by the heart if you haven't this, then go away" (50)

SAK —If you want to go, you may. I won't go.

VITA—All right I am off (*Exit*)

प्रविष्ट कपित्थगुलिकमिव मस्तक तव शब्दविशेषयुक्त [मडमड इति शब्दयुक्त] तथा भक्षयिष्यामि लोकोक्त्या मडमडायिश्शमिति व्याख्यायते । कपित्थ फलविशेष । 'लस्तक शोस्तक द्वयमपि शोभनार्थम्' इति प्राचीनटीका । [अपवार्येति । तल्लक्षण—'तद्भवेदपवारितम् । रहस्य तु यदन्यस्य परावृत्य प्रकाशते ॥' इति ।] गतो भावो विट सत्यम् । एषोऽसि । भट्टारक स्वामिक । निर्वल्कलमित्यादि । उपजातिच्छन्दसा । निर्वल्कल [निर्गत वल्कल लक्षणया कोश यस्य त विकोशमित्यर्थ ।] मूलकपेशित्रणम् । पेशी त्वक् । मूलकत्वग्वर्णम् । आलोहितमित्यर्थ । [एतादृशमसि] स्कन्धेन गृहीत्वा च कोशीसुप्तम् । अल्पार्थे स्त्रीत्वम् । कोशावस्थितमित्यर्थ । कोशावस्थित कृत्वेति यावत् ।] कुक्कुरै कुक्कुरीभिश्च शब्दायमानो

शकार—गत खलु भावोऽभावम्। (विदूषकमुद्दिश्य।) अरे काकपदशीर्ष-मस्तक दुष्टबटुक उपविशोपविश। (गडे क्खु भावे अभावम्। अले काकपदशीश-मश्तक[1] दुश्टबडुका उवविश उवविश।)

विदूषक—उपवेशिता एव वयम्। (उववेसिदा ज्जेव अम्हे।)

शकार—केन। (केण।)

विदूषक—कृतान्तेन। (कअन्तेण।)

शकार—उत्तिष्ठोत्तिष्ठ। (उठ्ठेहि उठ्ठेहि।)

विदूषक—उत्थास्याम। (उठ्ठिस्सामो।)

शकार—कदा। (कदा।)

विदूषक—यदा पुनरपि दैवमनुकूलं भविष्यति। (जदा पुणो वि देव्वं अणुऊल भविस्सदि।)

शकार—अरे रुदिहि रुदिहि। (अले लोद लोद।)

विदूषक—रोदिता एव वयम्। (रोदाविदा ज्जेव अम्हे।)

शकार—केन। (केण।)

विदूषक—दुर्गत्या। (दुग्गदीए।)

शकार—अरे हस हस। (अले हश हश।)

विदूषक—हसिष्याम। (हसिस्सामो।)

शकार—कदा। (कदा।)

विदूषक—पुनरपि ऋद्ध्याऽऽर्यचारुदत्तस्य। (पुणो वि ऋद्धीए[2] अज्जचारुदत्तस्स[3]।)

शकार—अरे रे दुष्टबटुक भणिष्यसि मम वचनेन तं दरिद्रचारुदत्तकम्—'एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिका-दारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्ताऽस्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा। तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातियतस्तव मयाऽनुबद्धा प्रीतिर्भविष्यति। अथ वाऽनिर्यातियतो मरणान्तिकं वैरं भविष्यति। अपि च प्रेक्षस्व प्रेक्षस्व। (अलेले[4] दुश्टबडुका भणेशि मम वअणेण तं दलिद्दचालुदत्तकम्—'एशा शशुवण्णा शहिलण्णा णवणा-डअदशणुठ्ठिदा शुत्तधालिव्व वशन्तशेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविश्टा। ता जइ मम हश्ते[5] शअं ज्जेव पठ्ठाविअ एणं शमप्पेशि तदो अधिअलणे ववहालं विणा लहु णिज्जादमाणाह तव मए अणुबद्धा पीदी हुविश्शदि। आदु अणिज्जादमाणाह मलणन्तिके वेले हुविश्शदि। अवि अ पेक्ख पेक्ख।)

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१ पदमश्तशीशक. २ सिद्धीए ३ अज्ज इति नास्ति क्वचित्. ४ अले. ५ हत्थे.

SAK —Well, he has taken himself off ! (*To the* Vid) You villainous fellow, with your pate and head of the shape of a crow's foot ! Sit down, sit down !

VID —We have been already made to sit down

SAK —By whom ?

VID —By fate

SAK —Well, get up, get up

VID —We shall get up

SAK —When ?

VID —When fate will again become favourable

SAK —Eh, weep, weep !

VID —We have been already made to weep

SAK —By whom ?

VID —By poverty

SAK —Eh, laugh, laugh !

VID —We shall laugh

SAK —When ?

VID —When the noble Charudatta attains prosperity again.

SAK —You villainous fellow ! Say to that beggar Charudatta at my bidding (as follows) —" This courtesan, named Vasantasena decked with gold and covered with gold, (and charming) like the chief actress rising up for (or, at) the exhibition of a new play, who has fallen in love with you since (her visit to) the garden of Cupid's temple, has entered your house while we were trying to win her over by force, so, if you, of your own accord, send her away and place her in my hands, then there will subsist permanent friendliness between you and me, by your quickly restoring her without (any recourse on my part to) judicial proceedings in a court af law And if you don't restore her, there will be (between us) a feud lasting till death Moreover, observe carefully—

यथा शृगालस्तथा स्वगृह प्रयामि । विदूषकरदनिके कुक्कुरकुक्कुरीस्थाने ॥ ५२ ॥ [सयतमुखी नियन्त्रितवदना । नाह कथञ्चिन्निवेदयामीत्यर्थं ।] एव ण्णेदमिति एवार्थे । रोहसेनश्चारुदत्तसुत । अम्हहे विस्मये । अनुदासीन साभिलाषम् । तदनुरूपचेष्टायोगात् । अभ्यन्तरगमनस्याभागिनी । वेश्यात्वात् । यदेति । भाग्य शोभन कर्म [यदा नर भाग्यक्षयेण विभवनाशेन पीडिता सकटा कृतान्तेन दैवेन उपहिता प्रापिता दशा प्रतिपद्यते तदा । विरज्यते विरक्तो भवति । वशस्थ वृत्तम्] ॥५३॥ अविज्ञातेति । [अविज्ञाता यथार्थतोऽज्ञाता । अत एव अवसक्तेनाङ्गलग्नेन मम वाससा दूषिता । यद्वा अविज्ञातायामवसक्तेन लग्नेन इति एक पदम् । अविज्ञात यथा

कूष्माण्डी गोमयलिप्तवृन्ता शाक च शुष्क तलित खलु मासम् ।
भक्त च हैमन्तिकरात्रिसिद्ध लीनाया च वेलाया न खलु भवति पूति ॥५१॥

(कश्चालुका[1] गोच्छडलित्तवेण्टा शाके अ शुक्खे तलिदे[2] हु मशे ।
भत्ते अ हेमन्तिअलत्तिशिद्धे लीणे अ वेले ण हु होदि पूदी ॥')

शोभन भणिष्यसि । सकपट भणिष्यसि । तथा भणिष्यसि यथाऽहमात्मकीयाया प्रासादबालाग्रकपोतपालिकायामुपविष्ट श्रृणोमि । अन्यथा यदि भणसि तदा कपाटप्रविष्टकपित्थगुलिकमिव मस्तक ते मडमडायिष्यामि । (शोश्तक[3] भणेशि । लश्तक[4] भणेशि । तधा भणेशि जधा हगे अत्तणकेलिकाए पाशादबालग्गकवोदवालिआए उवविश्टे शुणामि । अण्णधा[5] जदि भणेशि ता कवालपविट्ठकवित्थगुडिअ[6] विअ मश्तअ दे मडमडाइश्शम् ।)

विदूषक—भणिष्यामि । (भणिस्सम् ।)

शकार—(अपवार्य ।) चेट गत सत्यमेव भाव । (चेडे गडे शच्चक ज्जेव भावे ।)

चेट—अथ किम् । (अध इ ।)

शकार—तच्छीघ्रमपक्रमाव । (ता शिग्घ अवक्कमम्ह ।)

चेट—तद्गृह्णातु भट्टारकोऽसिम् । (ता गेण्हदु[7] भट्टके अशिम् ।)

शकार—तवैव हस्ते तिष्ठतु । (तव ज्जेव हत्थे चिश्ठदु ।)

चेट—एष भट्टारकस्य । गृह्णात्वेन भट्टारकोऽसिम् । (एशे भट्टालकस्य । गेण्हदु ण भट्टके अशिम् ।)

शकार—(विपरीत गृहीत्वा ।)

निर्वल्कल मूलकपेशिवर्णं स्कन्धेन गृहीत्वा च कोशसुप्तम् ।
कुक्कुरै कुक्कुरीभिश्च बुक्कयमानो यथा शृगाल शरण प्रयामि ॥५२॥

(णिव्वक्कल मूलकपेशिवण्ण खन्धेण घेत्तूण अ कोशशुत्तम्[8] ।
कुक्केहिं कुक्कीहिं अ [9]बुक्कअन्ते जधा शिआले शलण पलामि ॥)

(परिक्रम्य निष्क्रान्तौ ।)

विदूषक—भवति रदनिके न खलु तेऽयमपमानस्तत्रभवतश्चारुदत्तस्य निवेदयितव्यः । दौर्गत्यपीडितस्य मन्ये द्विगुणतरा पीडा भविष्यति । (भोदि रदणिए ण क्खु दे अअ अवमाणो तत्तभवदो चारुदत्तस्य णिवेदइदव्वो । दोग्गच्चपीडिअस्स मण्णे दिउणदरा पीडा हुविस्सदि ।

रदनिका—आर्य मैत्रेय रदनिका खल्वह सयतमुखी । (अज्ज मित्तेअ रदणिआ क्खु अह सजदमुही ।)

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१ कक्कालुका (कर्कालुका). २ पलिर ३ शोट्टक (स्वस्तिक) ४ लहुअ (लघुक). ५ तधा जदि ण ६ कवालतल ७ गेण्ह म. ८ कोशि० ९ भुक्क.

A pumpkin whose stalk is besmeared with cow's dung, a vegetable that has been dried, meat which is fried, and boiled rice that has been cooked at night in the cold season—these do not get spoiled (*lit* putrefy) even by lapse of time (And so will be my enmity ever-lasting) " (51)

Speak well, and speak craftily , speak in such a (loud) voice that I may hear you when seated in the elephant corniced upper terrace of my palace If you speak in any other manner, I will crunch your head like a round *Kapittha* fruit crushed by being inserted between the panels of a door

VID —I will speak (as you desire

SAK —(*Aside*) Cheta, has Vita really gone ?

CHETA—He has

SAK —Then let us be off quickly

CHETA—Then let the master take the sword.

SAK —Let it be in your own hand.

CHETA—It belongs to the master Let the master keep it with him

SAK —(*Seizing it by the wrong end*)

Like a jackal pursued with yells by dogs and bitches (going to his lair), I go to my house, bearing on my shoulder this unsheathed sword resembling in colour the radish-skin, after making it rest in its scabbard (52)

(*They walk about and depart*)

VID —Girl, Radanika, you should not inform Charudatta about this insult offered to you , for I think he would be doubly pained (to hear it), afflicted as he already is by poverty

RAD —Sir Maitreya, I am, indeed, Radanika , my lips are sealed

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तथा अवसक्तेनेति वा । ननु भूषिता इत्यनेन औदार्याख्यो नायिकालकार प्रदर्शित । 'औदार्यं विनय सदा' इति लक्षणात् ।] दूषिता परपुरुषत्वात् ॥ ५४ ॥ यथेति । [क्षीणे नष्टे विभवविस्तरे सपन्निधौ सति यया जनित मम काम साफल्याभावात् । कुत्सित पुरुष कुपुरुष निस्तेजस्क पुमास्तस्य क्रोध इव स्वगात्रेष्वेव] सीदति कर्तंव्यासामर्थ्यात्प्रव्यक्तो न भवति । [तत्रैव विलीयते इत्यर्थं ।] अत्र 'अल परकलत्रशङ्कया' इत्यारभ्य 'अये इय वसन्तसेना' इत्यन्तेन नायकोपकारिकाया अर्थंसपत्तेरवगमात्प्रथम पताकास्थानमिदम् । तदुक्तं— 'सहसैवार्थंसपत्तिर्नायकस्योपकारिका । पताकास्थानक सवौ प्रथमे तन्मतम्'

विदूषक --एव न्विदम् । (एव ण्णेदम् ।)

चारुदत्त --(वसन्तसेनामुद्दिश्य ।) रदनिके मारुताभिलाषी प्रदोषसमय-शीतार्तो[1] रोहसेन । तत प्रवेश्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छादयैनम् । (इति प्रावारक प्रयच्छति ।)

वसन्तसेना--(स्वगतम् ।) कथ परिजन इति मामवगच्छति । (प्रावारक गृहीत्वा समाघ्राय च स्वगत सस्पृहम् ।) आश्चर्यम् । जातीकुसुमवासित प्रावारक । अनुदासीनमस्य यौवन प्रतिभासते । (अपवारितकेन प्रावृणोति ।) (कध परि-अणोत्ति म अवगच्छदि । अम्हहे । जादीकुसुमवासिदो पावारओ । अणुदासीण से ज्जोव्वण पडिभासेदि ।)

चारुदत्त --ननु रदनिके रोहसेन गृहीत्वाऽभ्यन्तर प्रविश ।

वसन्तसेना--(स्वगतम् ।) मन्दभागिनी खल्वह तवाभ्यन्तरस्य । (मन्द-भाईणी क्खु अह तुम्हे अब्भन्तरस्स ।)

चारुदत्त --ननु रदनिके प्रतिवचनमपि नास्ति । कष्टम् ।

यदा तु भाग्यक्षयपीडितां दशा नर· कृतान्तोपहिता प्रपद्यते ।
तदाऽस्य मित्राण्यपि यान्त्यमित्रता चिरानुरक्तोऽपि विरज्यते जन ॥५३॥

(उपसृत्य[2] रदनिका विदूषकश्च ।)

विदूषक --भो इय सा रदनिका । (भो इअ सा रदणिआ ।)

चारुदत्त --इय सा रदनिका । इयमपरा का ।

अविज्ञातावसक्तेन दूषिता मम वाससा ।

वसन्तसेना--(स्वगतम ।) ननु भूषिता । (ण भूसिदा ।)

चारुदत्त --

छादिता शरदभ्रेण चन्द्रलेखेव दृश्यते ॥ ५४ ॥

अथ वा न युक्त परकलत्रदर्शनम् ।

विदूषक --भो अल परकलत्रदर्शनशङ्कया । एषा वसन्तसेना कामदेवायतनो-द्यानात्प्रभृति भवन्तमनुरक्ता । (भो अल परकलत्तदसणसङ्काए । एसा वसन्तसेणा कामदेवाअदणुज्जाणादो पहुदि भवन्तमणुरत्ता ।)

चारुदत्त --अये[3] इय वसन्तसेना । (स्वगतम् ।)

यया मे जनित काम क्षीणे विभवविस्तरे ।
क्रोध कुपुरुषस्येव स्वगात्रेष्वेव सीदति ॥ ५५ ॥

विदूषक --भो वयस्य एष खलु राजश्यालो भणति । (भो वअस्स एसो क्खु राअसालो भणादि ।)

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१ समय । शीता०. २ विदूषक रदनिकामुपसृत्य ३ अये इति नास्ति क्वचित्.

VID —Well, so be it.

CHAR —(*To Vasantasena*) Radanika (the boy) Rohasena covetous of (enjoying) the breeze, is now suffering from the chilliness of the night-time So let him be carried inside And cover him with this cloak (*He gives her the cloak*)

VAS —(*To herself*) How now ! He takes me for his servant ! (*Taking up the cloak she smells it : then longingly to herself*) Ah ! This cloak bears the scent of jasmine flowers ! His youth seems to be not indifferent (to the pleasures of life), after all (*She turns aside and covers herself with it*)

CHAR.—I say, Radanika, take Rohasena and go inside

VAS —(*To herself*) Alas ! I have not the good fortune to (enter) your inside

CHAR —I say, Radanika, you don't even make a reply ! Alas !

When a man attains a state brought on by fate and painful on account of the loss of prosperity, even his friends turn into his enemies, and even persons who have long been attached to him grow cold (53)

(Radanika *and* Vidushaka *approach*)

VID —Sir, *here* is that Radanika

CHAR —This is our Radanika ! Then who is this another lady,

Who is desecrated by my garment which I threw at her in ignorance—

Vas —(*To herself*). Say rather *consecrated.*

CHAR —

—And who appears like the lunar digit obscured by an autumnal cloud ? (54)

Or rather, it is improper to look at another's wife

VID —Sir, you need not have any fear about looking at another's wife This is Vasantasena, who has fallen in love with you since (her visit to) the garden of Cupid's shrine

CHAR —Ah, this is Vasantasena ! (*To himself*)

—The passion inspired in me by whom subsides in my limbs like the anger of a cowardly person, now that my ample (large) fortune has declined (55)

VID.—My friend, this is what the king's brother-in-law says—

चारुदत्त—किम् ।

विदूषक—एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्ताऽस्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा । (एसा ससुवण्णा सहिलण्णा णवणाडअदसणुट्ठिदा सुत्तधालिव्व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविट्ठा ।)

वसन्तसेना—(स्वगतम् ।) बलात्कारानुनीयमानेति यत्सत्यमलङ्कृताऽस्म्येतैरक्षरैः । (बलक्कालाणुणीअमाणेत्ति जं सच्चं अलंकिदम्हि एदेहिं अक्खरेहिं ।)

विदूषक—तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयाऽनुबद्धा प्रीतिर्भविष्यति । अन्यथा मरणान्तिकं वैरं भविष्यति । (ता जइ मम हत्थे सअं ज्जेव्व पट्ठाविअ एणं समप्पेसि तदो अधिअलणे ववहालं विणा लहु णिज्जादमाणाह तव मए अणुबद्धा पीदी हुविस्सदि। अण्णधा मलणन्तिके वेले हुविस्सदि ।)

चारुदत्त—(सावज्ञम् ।) अज्ञोऽसौ । (स्वगतम् ।) अये कथं देवतोपस्थानयोग्या युवतिरियम् । तेन खलु तस्यां वेलायां

> **प्रविश गृहमिति प्रतोद्यमाना**
> **न चलति भाग्यकृतां दशामवेक्ष्य ।**
> **पुरुषपरिचयेन च प्रगल्भं**
> **न वदति यद्यपि भाषते बहूनि ॥ ५६ ॥**

(प्रकाशम् ।) भवति वसन्तसेने अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेणापराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

वसन्तसेना—एतेनानुचितभूमिकारोहणेनापराद्धाऽऽर्यं शीर्षेण प्रणम्य प्रसादयामि (एदिणा अणुचिदभूमिआरोहणेण अवरज्झा अज्ज सीसेण पणमिअ पसादेमि।)

इति ॥ ५५ ॥ एषेत्यादि पूर्वोक्तमेव भणति । अलङ्कृताऽस्मीति । ममान्यत्राभिलाषो नास्तीत्यर्थः] । देवतेवोपस्थानं [स्तुत्योपचरणम् । यद्वा देवतया उपस्थानं समागमः । तस्य योग्या । तस्यां वेलायां रोहसेनस्य गृहप्रवेशाज्ञादानकाले ।] [अनेन विलोभनं नामाङ्गमुपक्षिप्तम् । 'गुणाख्यानं विलोभनम्' इति तल्लक्षणम् ।] प्रविश गृहमिति । [प्रतोद्यमाना सपरुषाक्षरमनुरुध्यमानाऽपि । भाग्यकृतां मद्दैवकृतामवस्थामवेक्ष्य दाक्षिण्यात् न चलति अन्यत्र न गता । यद्यपि गणिकात्वेन लब्धपाटवत्वाद्बहूनि भाषते तथाऽपि अधुना पुरुषपरिचयेन मादृशस्य पुरुषस्य संगत्या प्रगल्भं धृष्टं न भाषते । सविनयमेव वक्तीत्यर्थः ।] पुष्पिताग्रा वृत्तम् ॥ ५६ ॥ [अज्ञानात् अपरिज्ञातायां त्वयि यः परिजनवदुपचारः आज्ञाकरणादिरूपः तेन ।]

CHAR —What is it ?

VID —" This courtesan, named Vasantasena, decked with gold and covered with gold, (and charming) like the chief actress rising up for (or, at) the exhibition of a new play, who has fallen in love with you since (her visit to) the garden of Cupid's temple, has entered your house while we were trying to win her over by force

VAS —(*To herself*) To tell the truth, I have been obliged (*lit* decked) by these words (of his), *viz* " trying to win her over by force."

VID —" So, if you, of your own accord, send her away and place her in my hands, then there will subsist permanent friendliness between you and me, by your quickly restoring her without (any recourse on my part to) judicial proceedings in a court of law Otherwise there will be (between us) a feud lasting till death "

CHAR —(*Contemptuously*) He is a fool ! (*To himself*) Ah ! How now ! She is indeed a lady fit to be waited upon (worshipped) like a goddess ! Hence it was that at that time,

She, although ordered to enter the house did not move away, observing my (penurious) condition brought upon by fate And although she can talk boldly in a variety of ways owing to her familiarity with men, she does not speak boldly (56)

(*Aloud*) Madam Vasantasena, I have offended you by thus treating you like a servant, not recognizing you through my ignorance So here I ask your pordon with my (bent) head,

VAS — I have to conciliate your honour by bowing down to you with my head, since I have offended you by this intrusion into a place of which I am unworthy.

अनुचित भूमिसमारोहण पक्षद्वारेणावासप्रवेशादिकम् । [कलम शालिविशेष केदार. क्षेत्र च ताविव ।] करभ उष्ट्रशिशु तस्य जानु तत्सदृशेन । अवर्तुलेन निम्नोन्नतेन चेति भाव । तिष्ठतु प्रणय आस्तामिय प्रणयोक्ति । अय प्रणय स्नेह तिष्ठतु स्थिरो भवत्विति गूढाभिसधि ।] प्रणय इत्यनेन सभोगप्रार्थना कटाक्षिता । ईदृशेन गहीतसभोगोपकरणादिना । पापा अकार्यकारिण । भग्नत्वाद्रक्षकाभावाच्चायोग्यता । अत्यन्तप्रश्रयवत्त्वादनुग्रह. । चोरेहिं हरिज्जउ इति सधिच्छेदनाम्नस्तृतीयाङ्कस्य सूचनम् । [तेन चेह तृतीय पताकास्थानकमुक्तम् । ' अर्थोपक्षेपकमनुलीन सविनय भवेत् । श्लिष्टप्रत्युत्तरोपेत तृतीयमिदमुच्यते ॥ ' इति ।] चतुष्पथोपनीत इवोपहारो

विदूषक--भो द्वावपि युवा सुख प्रणम्य कलमकेदारावन्योन्यशीर्षेण शीर्षं समागतौ। अहमप्यमुना करभजानुसदृशेन शीर्षेण द्वावपि युवा प्रसादयामि। (इत्युत्तिष्ठति।) (भो दुवेवि तुम्हे सुख[१] पणमिअ कलमकेदारा अण्णोण्ण सीसेण सीस समाअदा। अह पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे पसादेमि।[२]

चारुदत्त--भवतु। तिष्ठतु प्रणय।

वसन्तसेना--(स्वगतम्।) चतुरो मधुरश्चायमुपन्यास। न युक्तमद्येदृशेनेहागतया मया प्रतिवस्तुम्। भवतु। एव तावद्भणिष्यामि। (प्रकाशम्।) आर्य यद्येवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलकारकमार्यस्य गेहे निक्षेप्तुम्। अलकारस्य निमित्तमेते पापा अनुसरन्ति। (चदुरो मधुरो अ अअ उवण्णासो। ण जुत्त अज्ज एरिसेण इध आअदाए मए पडिवसिदुम्। भोदु। एव्व दाव भणिस्सम्। अज्ज जइ एव्व अह अज्जस्स अणुग्गेज्झा ता इच्छे अह इम अलकारअ अज्जस्स[३] गेहे णिक्खिविदुम्। अलकारस्स णिमित्त एदे पावा अणुसरन्ति।)

चारुदत्त--अयोग्यमिद न्यासस्य गृहम्।

वसन्तसेना--आर्य अलीकम्। पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेहेषु। (अज्ज अलीअम्। पुरुसेसु णासा णिक्खिविअन्ति ण उण गेहेसु।)

चारुदत्त--मैत्रेय गृह्यतामयमलकार।

वसन्तसेना--अनुगृहीताऽस्मि। (इत्यलकारमर्पयति।) (अणुग्गहिदम्हि।)

विदूषक--(गृहीत्वा।) स्वस्ति भवत्यै। (सोत्थि भोदीए।)

चारुदत्त--धिङ् मूर्ख न्यास खल्वयम्।

विदूषक--(अपवार्य।) यद्येव तदा चौरैर्ह्रियताम्-(जइ एव्वं ता चोरेहिं हरिज्जउ--)

चारुदत्त--अचिरेणैव कालेन--

विदूषक--एषोऽस्या अस्माक विन्यास। (एसो से अम्हाण विण्णासो।)

चारुदत्त--निर्यातयिष्ये।

वसन्तसेना--आर्य इच्छाम्यहमनेनार्येणानुगम्यमाना स्वक गेह गन्तुम्। (अज्ज इच्छे अह इमिणा अज्जेण अणुगच्छिज्जन्ती सक गेह गन्तुम्।)

चारुदत्त--मैत्रेय अनुगच्छ तत्रभवतीम्।

विदूषक--त्वमेवैता कलहसगामिनीमनुगच्छन्राजहस इव शोभसे। अह पुनर्ब्राह्मणो यत्र तत्र जनैश्चतुष्पथोपनीत इवोपहार कुक्कुरैरिव खाद्यमानो विपत्स्ये। (तुम ज्जेव एद कलहसगामिणी अणुगच्छन्तो[५] राअहसो विअ सोहसि। अह उण बम्हणो जहिं तहिं जणेहिं चउप्पहोवणीदो विअ उदहारो कुक्कुरेहिं विअ खज्जमाणो विवज्जिस्सम्।

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१ सुसपण्णा–सुसपुण्णा–विअ. २ पसादेमि उठ्ठेध त्ति. ३ अज्जगेहे. ५ अणु गच्छ०

चारुदत्त—एव भवतु। स्वयमेवानुगच्छामि नत्रभवतीम्। तद्राजमार्गविश्वासयोग्या प्रज्वाल्यन्ता प्रदीपिका।

विदूषक—वर्धमानक प्रज्वालय प्रदीपिका। (वड्ढमाणअ पज्जालेहि पदीविआओ।)

चेटी—(जनान्तिकम्।) अरे तैलेन विना प्रदीपिका प्रज्वाल्यन्ते। (अले तेल्लेण विणा पदीविआओ पज्जालीअन्ति।)

विदूषक—(जनान्तिकम्।) आश्चर्यम्। ता खल्वस्माक प्रदीपिका अपमानितनिर्धनकामुका इव गणिका नि स्नेहा इदानी सवृत्ता। (ही। ताओ क्खु अम्हाण पदीविआओ अवमाणिदनिद्धणकामुआ विअ गणिआ णिस्सिणेहाओ दाणि सवुत्ता।

चारुदत्त—मैत्रेय भवतु। कृत प्रदीपिकाभि[1]। पश्य।

उदयति हि शशाङ्क कामिनीगण्डपाण्डु
ग्रहगणपरिवारो राजमार्गप्रदीप।
तिमिरनिकरमध्ये रश्मयो यस्य गौरा
स्रुतजल इव पङ्के क्षीरधारा पतन्ति॥५७॥

(सानुरागम्[2]।)भवति वसन्तसेने इद भवत्या गृहम्। प्रविशतु भवती।

वसन्तसेना—(सानुरागमवलोकयन्ती[3] निष्क्रान्ता।)

चारुदत्त—वयस्य गता वसन्तसेना। तदेहि। गृहमेव गच्छाव।

राजमार्गो हि शून्योऽय रक्षिण सचरन्ति च।
वञ्चना परिहर्तव्या बहुदोषा हि शर्वरी॥५८॥

(परिक्रम्य।) इद च सुवर्णभाण्ड रक्षितव्य त्वया रात्रौ वर्धमानकेनापि दिवा।

विदूषक—यथा भवानाज्ञापयति। (जधा भव आणवेदि)

(इति निष्क्रान्तौ)

इति मृच्छकटिकेऽलकारन्यासो[4] नाम प्रथमोऽङ्क।

शून्य जनसचाररहित। केवल रक्षिण सचरन्ति। तथाऽपि वञ्चना प्रतारणा। वसन्तसेनालकारापहाररूपेति यावत्। हि यत शर्वरी रात्रि बहव दोषा स्तेयादिरूपा यस्या सा तथोक्ता॥५८॥

इति महोपाध्यायश्रीपृथ्वीधरकृतौ मृच्छकटिकविवृतौ
न्यासार्पणो नाम प्रथमोऽङ्क॥

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१ दीपिकाभि २ उत्थाय सानु० ३ पश्यन्ती ४ मृच्छकटिकायाम्.

CHAR —All right I myself will accompany her ladyship So light (some) torches, such as can be relied upon (to light up) the king's high road

VID —Vardhamanaka, light (some) torches

THE SERVANT—(*Aside to* Vid). Here, how are torches to be lighted without oil ?

VID —(*Aside to* Char) Ah ! Those torches of ours have now become void of *sneha* (oil), like courtesans who, slighting penniless lovers, lose their *sneha* (affection) for them

CHAR —Maitreya, let it be , there is no need (now) of the torches See—

Here indeed, rises the moon, palish-white like the cheek of an amorous lady, having the starry clusters as his retinue, and serving as the lamp on the king's road,—(the moon) whose white beams fall in the midst of the dense darkness like streams of milk over (dried) mud from which all the water has oozed out (57)

(*With love*) Lady Vasantasena, here is your house, you may now get in

VAS —(*Looking at him lovingly, exit*)

CHAR —Friend, Vasantasena has gone in Come then, we too shall go home

Deserted is this royal road, and guards are patrolling it We must avoid being duped, for night is full of (*i e* affords scope for) many crimes (58)

(*Walking about*) And this golden casket should be guarded by you at night and by Vardhamanaka by day

VID —As Your Honour commands

(*Exeunt both*)

End of Act I of the Mrichchhakatika, *styled* 'The Depositing *of the* Ornament.'



द्वितीयोऽङ्कः ।

(प्रविश्य ।)

चेटी--मात्राऽऽर्यासकाश सदेशेन प्रेषिताऽस्मि । तद्यावत्प्रविश्यार्यासकाशं गच्छामि । (परिक्रम्यावलोक्य च ।) एषाऽऽर्या हृदयेन किमप्यालिखन्ती तिष्ठति । तद्यावदुपसर्पामि । (अत्ताए अज्जआसआस सदेसेण पेसिदम्हि । ता जाव पविसिअ अज्जआसआस गच्छामि । एसा अज्जआ हिअएण कि पि आलिहन्ती चिठ्ठदि । ता जाव उपसप्पामि ।)

(तत प्रविशत्यासनस्था सोत्कण्ठा वसन्तसेना मदनिका च ।)

वसन्तसेना—चेटि ततस्तत । (हञ्जे तदो तदो ।)

मदनिका[1]—आर्ये न किमपि मन्त्रयसे । किं ततस्तत । (अज्जए ण किं पि मन्तेसि । किं तदो तदो ।)

वसन्तसेना—किं मया भणितम् । (किं मए भणिदम् ।)

चेटी--ततस्तत इति । (तदो तदो त्ति ।)

वसन्तसेना--(सभ्रूक्षेपम् ।) आ एवम् । (आ एव्वम् ।)

(उपसृत्य)

प्रथमा चेटी--आर्ये माताऽऽदिशति स्नाता भूत्वा देवताना पूजा निर्वर्तयेति (अज्जए अत्ता आदिसदि ण्हादा भविअ देवदाण पूअ णिव्वत्तेहि त्ति ।)

वसन्तसेना--चेटि विज्ञापय मातरम् । अद्य न स्नास्यामि तद्ब्राह्मण एव पूजा निर्वर्तयत्विति । (हञ्जे विण्णवेहि अत्तम् । अज्ज ण ण्हाइस्स ता बम्हणो ज्जेव्व पूअ णिव्वत्तेदु त्ति ।)

चेटी—यदार्याऽऽज्ञापयति (इति निष्क्रान्ता ।) (ज अज्जआ आणवेदि ।)

मदनिका--आर्ये स्नेह पृच्छति न पुरोभागिता । तत्किं न्विदम् । (अज्जए सिणेहो पुच्छदि ण पुरोभाइदा । ता किं णेदम् ।)

वसन्तसेना--मदनिके कीदृशी मा प्रेक्षसे । (मदणिए केरिसिं म पेक्खसि ।)

मदनिका--आर्याया शून्यहृदयत्वेन जानामि हृदयगत कमप्यार्याऽऽभिलषतीति । (अज्जआए सुण्णहिअअत्तणेण जाणामि हिअअगद क पि अज्जआ अहिलसदि त्ति ।)

[इत आरभ्य चतुर्थाङ्कसमाप्ति यावत्प्रतिमुखसधि । तल्लक्षण-'फलप्रधानोपायस्य मुखसधिनिवेशिन । लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुख च

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1 चेटी.

ACT II

(Entering)

A MAID—The mother has sent me with a message to my mistress, so I will just enter and approach her *(Walking about and observing)* Here is seated my lady, brooding over something in her heart Well, then, I will approach her

(*Then enter love-sick* Vasantasena *seated, and also* Madanika).

VAS —Friend, what next ?

MAD —Lady, you have not spoken about anything How then (do you ask) 'what next' ?

VAS —What did I say ?

MAD —You asked, 'what next' ?

VAS.—(*Knitting her eye brows*) Ah ! Yes !

(Approaching)

THE FIRST MAID—Lady, the mother asks that you should take your bath and go through the worship of the deities.

VAS —Friend, tell mother that I am not going to bathe to-day, let therefore the Brahmana himself perform the worship

THE MAID—As your ladyship commands *(Exit)*

MAD —Madam, it is my love that prompts me to inquire, and not the disposition to find faults so tell me, please, what all this means

VAS —Madanika, what do you see me to be like ?

MAD —I can see from your ladyship's absent-mindedness that you have fallen in love with somebody whom you have treasured up in your heart

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तत् ॥ ' इति । तदत्र मदनिकामैत्रेयाभ्या ज्ञाततया वसन्तसेनामात्रादिभिरज्ञाततया च अनुरागरूपबीजस्य लक्ष्यालक्ष्यतयोद्भेद ।] अत्ताए वसन्तसेनामात्रा । [अत्ता इति मातु श्वश्वाश्च प्राकृते सज्ञा ।] अज्जआसआस वसन्तसेनासकाशम् । सदेशेन प्रयोजनार्थम् । [सदेश दत्त्वेत्यर्थ ।] [हञ्जे इति चेटीसबोधनम् । 'हण्डे हञ्जे हलाऽऽह्वाने नीचा चेटी सखी प्रति ' इत्यमर । 'हञ्जे तदो तदो ' इत्युन्माददशारीत्युपन्यास । अत्र विप्रलम्भशृङ्गाराङ्गभूत प्रलाप उपक्षिप्त । तल्लक्षणम्- 'अलक्ष्यवाक् प्रलाप स्याच्चेतसो भ्रमणाद्भृशम् ' इति ।

वसन्तसेना--सुष्ठु त्वया ज्ञातम् । परहृदयग्रहणपण्डिता मदनिका खलु त्वम् । (सुठ्ठु[1] तुए जाणिदम् । परहिअअग्गहणपण्डिआ मदणिआ क्खु तुमम् ।)

मदनिका--प्रिय मे प्रियम् । काम खलु नामैष भगवाननुगृहीतो महोत्सवस्तरुणजनस्य । तत्कथयत्वार्या किं राजा राजवल्लभो वा सेव्यते । (पिअं मे पिअम् । कामो क्खु णाम असो भअव अणुगहिदो[2] महूसवो तरुणजनस्य । ता कधेदु अज्जआ किं राआ राअवल्लहो वा सेवीअदि ।)

वसन्तसेना--चेटि रन्तुमिच्छामि न सेवितुम् । (हञ्जे रमिदुमिच्छामि न-सेविदुम् ।)

मदनिका--विद्याविशेषालकृत किं कोऽपि ब्राह्मणयुवा काम्यते । (विज्जा-विसेसालकिदो किं को वि बम्हणजुआ[3] कामीअदि ।)

वसन्तसेना--पूजनीयो मे ब्राह्मणजन । (पूअणीओ[4] मे बह्मणजणो ।)

मदनिका--किमनेकनगराभिगमनजनितविभवविस्तारो वाणिजयुवा वा काम्यते । (किं अणेअणअराहिगमणजणिदविह्ववित्थारो वाणिअजुआ वा कामीअदि ।)

वसन्तसेना--हञ्जे उपारूढस्नेहमपि प्रणयिजन परित्यज्य देशान्तरगमनेन वाणिजजनो महद्वियोगज दु खमुत्पादयति । (हञ्जे उवारूढसिणेह पि पणइजण परिच्चइअ देसन्तरगमणेण वाणिअजणो महन्त विओअज[5] दुक्ख उप्पादेदि ।)

मदनिका--आर्ये न राजा न राजवल्लभो न ब्राह्मणो न वाणिजजन । तत्क इदानी स भर्तृदारिकया काम्यते । (अज्जए ण राआ ण राअवल्लहो ण बह्मणो ण वाणिअजणो । ता को दाणिं सो भट्टिदारिआए कामीअदि ।)

वसन्तसेना--हञ्जे त्व मया सह कामदेवायतनोद्यान गताऽऽसी । (हञ्जे तुम मए सह कामदेवाअदणुज्जाण गदा आसि ।)

मदनिका--आर्ये गताऽऽस्मि । (अज्जए गदह्मि ।)

वसन्तसेना--तथाऽपि मामुदासीनेव पृच्छसि । (तह वि म उदासीणा विअ पुच्छसि ।)

अज्जआ वसन्तसेनैव । [स्नेह पृच्छति स्नेहात्पृच्छामीत्यर्थ ।] पुरोभाइदा पुरोभागिता दोषदर्शिता । ‘दोषैकदृक्पुरोभागी’ इत्यमर । दोषशून्यत्वेनेति भाव । [भगवान् काम खलु य एव विकारयति इत्यर्थ । यद्वा भगवान् काम एवाद्यानुग्रहीत इति वाक्यम् ।] ‘भअवदा’ इत्यपि पाठ. । भगवता हरेण । स्वीकृतोऽनुगृहीतो वा । ण सेविदुम् । कामोपभोगरसिकाऽस्मि न द्रव्यार्थिनीत्यर्थ । पूजनीयाश्च ये भवन्ति तेषा विलासवैमुख्य सदेति भाव । उवारूढसिणेह विवृद्धस्नेहम् । भट्टिदारिआए ईश्वरसुतया । [उदासीना मध्यस्था वृत्तान्तमजानतीत्यर्थ । शरणागता गृह प्रविष्टा ।] सुहिदा सुखयुक्ता । अभ्युपपन्ना स्वीकृता । सुगृहीतनामधेयो दातृत्वेन ।

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१ सुठ्ठु क्खु २ अणवगहीदो. ३ बह्मणो ४ हञ्जे पूअ० ५ विओदद्दुक्ख

VAS —Rightly have you guessed! You are indeed Madanika, clever in fathoming the hearts of others!

MAD —Well, I am glad, I am glad indeed! Herein you are indeed obliging the mighty Cupid, who is (i. e occasions) a glorious festive joy to all young persons So your ladyship will please tell whether he is a king, or a king's favourite, who is (thus desired) to be served!

VAS —Girl, I want to *enjoy*, not to *serve*

MAD —Do you love some Brahmana youth, distinguished for his deep erudition?

VAS —I have a veneration for all Brahmanas.

MAD —Do you then love some young merchant, who has amassed a great fortune by visiting many cities?

VAS —Friend, a merchant causes great pain of separation, by going to other countries, leaving behind his beloved person even though her love for him be very deep

MAD —Madam, he is not a king, nor a king's favourite, nor a Brahmana, nor a merchant Who may he be then, that my mistress desires?

VAS —Girl, you visited with me the garden of Cupid's shrine?

MAD —I did, Madam

VAS —And still you ask me (about it), as if you are a stranger (in the matter)?

दरिद्रपुरुषदत्तमना अवचनीया भवति अर्थानभिलाषित्वात् । [अवचनीयाऽर्थानभिलाषेण गुणमात्रानुरागेण च वागगोचरमाहात्म्यानुशालिनीत्यर्थ –इति लल्लादीक्षिता. ।] अतिस्वश्चारुदत्तो ब्राह्मण अनध्यापकत्वेन विलासी । अन्यश्च श्रोत्रिय तर्कतन्त्रप्रवीण पूजनीय न काम्यो विलासवैमुख्यादित्याशय । महुअरीओ इति । मधु कुर्वन्ति सेवन्ते । मत्ता इत्यर्थ । [मधु कुर्वन्त्येव केवल न स्वय सेवन्ते । तथा गणिका धनार्थमेव केवल स्वदेह परोपकरणीकृत्य अलब्धरतयो वृथाजन्मभाजो भवन्तीत्यर्थ । सहसा विस्रम्भोत्पादनात्प्रागभिसार्यमाण प्रत्युपकारे दुर्बलतया अक्षमतया पुनरात्मान न दर्शयिष्यति एव दुर्लभदर्शन स्यादिति सहसा न गम्यते ।] भट्टेति, द्यूतकरस्य सबोधनम् । दशसुवर्णक्वने लुद्धु रुद्ध । दश सुवर्णा लभ्या यस्य पार्श्वे स द्यूतकर प्रपलायित । अतो गृहाण धारय । 'लब्ध' इति पाठे दशसुवर्णाना द्यूतकरो लब्ध प्रपलायित इत्यर्थ । ['नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि च' इत्युक्ते अत्र सवाहकस्य तिरस्करिणीमाक्षिप्य प्रवेश सूचनाभावात् ।] सभ्यानुद्दिश्य ब्रूते । हीमाणहे इति विस्मये । कष्ट एष द्यूतकरभाव । नवबन्धनेत्यादि । चित्रजाति । गद्दहीए गर्धभीनामधेय्या । हा कष्टम् । ताडितोऽस्मि । गद्दहीति वराटिका-

मदनिका—ज्ञातम् । किं स एव येनार्या शरणागताऽभ्युपपन्ना । (जाणिदम् । कि[1] सो ज्जेव्व जेण अज्जआ सरणाअदा अब्भुववण्णा ।)

वसन्तसेना—किंनामधेय खलु स । (किणामहेओ क्खु सो ।)

मदनिका—स खलु श्रेष्ठिचत्वरे प्रतिवसति । (सो क्खु सेट्ठिचत्तरे पडिवसदि ।)

वसन्तसेना—अयि नामास्य पृष्टासि । (अइ णाम से[2] पुच्छिदासि ।)

मदनिका—स खल्वार्ये सुगृहीतनामधेय आर्यचारुदत्तो नाम । (सो क्खु अज्जए सुगहिदणामहेओ अज्जचारुदत्तो णाम ।)

वसन्तसेना—(सहर्षम् ।) साधु मदनिके साधु । सुष्ठु त्वया ज्ञातम् । (साहु मदणिए साहु । सुट्ठु तुए जाणिदम् ।)

मदनिका—(स्वगतम् ।) एवं तावत् । (प्रकाशम् ।) आर्ये दरिद्र खलु स श्रूयते । (एव्व दाव । अज्जए दलिद्दो क्खु सो सुणीअदि ।)

वसन्तसेना—अत एव काम्यते । दरिद्रपुरुषसङ्क्रान्तमना खलु गणिका लोकेऽवचनीया भवति । (अदो ज्जेव्व कामीअदि । दलिद्दपुरिससकन्तमणा क्खु गणिआ लोए अवअणीआ भोदि ।)

मदनिका—आर्ये किं हीनकुसुम सहकारपादप मधुकर्य पुन सेवन्ते । (अज्जए किं हीणकुसुम सहआरपादव महुअरीओ उण सेवन्ति ।)

वसन्तसेना—अत एव ता मधुकर्य उच्यन्ते । (अदो ज्जेव्व ताओ महुअरीओ वुच्चन्ति ।)

मदनिका—आर्ये यदि स मनीषितस्तात्कमर्थमिदानी सहसा नाभिसार्यते । (अज्जए जइ सो मणीसिदो ता कीस दाणिं सहसा ण अहिसारीअदि ।)

वसन्तसेना—चेटि सहसाऽभिसार्यमाण प्रत्युपकारदुर्बलतया मा तावज्जनो दुर्लभदर्शन पुनर्भविष्यति । (हञ्जे सहसा अहिसारिअन्तो पच्चुअआरदुब्बलदाए मा दाव जणो दुल्लहदसणो पुणो भविस्सदि ।)

मदनिका—किमत एव सोऽलकारस्तस्य हस्ते निक्षिप्त । (किं अदो ज्जेव्व सो अलकारओ तस्य हत्थे णिक्खित्तो ।)

वसन्तसेना—हञ्जे सुष्ठु त्वया ज्ञातम् । (हञ्जे सुठ्ठु दे जाणिदम् ।)

नाम । गर्दभीशक्तिकै आर्थी इति प्रसिद्धद्यूतके कपर्दकनामधेये । नवबन्धनान्मुक्तयेव गर्दभ्या पशुविशेषेण ताडितोऽस्मि गर्दभ्या [वराटिकया] । ताडनस्वभावा मा यत । अङ्गराजेन कर्णेन मुक्तयेव शक्त्या अस्त्रविशेषेण घटोत्कचो भीमसेनसुत इव ताडितोऽस्मि शक्त्या ॥१॥ लेखकेत्यादि । गाथा । [लेख एव लेखक । स्वार्थे कन् । यद्वा लिखतीति लेखक । तत्र व्यापृतहृदयमासक्तचित्त] लेखकव्यापृतहृदय सभिक दृष्ट्वा

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१ अज्जुए किं. २ सपुच्छि.

MAD —I have it ! Is he that same gentleman who favourably received my mistress when she sought his help ?

VAS —Well, what is his name ?

MAD —Why, he resides in the merchants' quarter

VAS —Girl, I asked you his *name* !

MAD —My lady, he, of auspicious name, is called the noble Charudatta

VAS —(*Joyfully*) Excellent, Madanika, excellent ! You know it rightly

MAD —(*To herself*). I will thus (speak to her) now (*Aloud*) My lady, it is heard that he is a poor man.

VAS —Hence it is that I love him For a courtesan who fixes her affections on a poor lover would not incur censure from the world

MAD —But, madam, do the female honey-bees frequent a mango tree which has lost its blossoms ?

VAS —[No, they do not ,] and hence they are known as 'honey-makers'

MAD —Lady, if you desire him, then why is it that you do not now approach him of your own accord, at once ?

VAS —Girl, if I were to go to him myself at once, then, being unable to make an adequate return (for my self offer), he may probably make it impossible for me to visit him again, and I wish to prevent that

MAD —Is it for this very reason that you deposited that ornament in his hands ?

VAS —Girl, you have guessed it correctly !

[तस्य दर्शनपथ विहायेत्यर्थं ।] झटिति प्रभ्रष्ट । मार्गनिपतित तन्मार्गगत] । क नु खल्विति विमर्शे ॥ २ ॥ विप्रतीपाभ्या विपरीताभ्याम् । देवीभविष्यामि । [देवतावत्प्रतिमास्थाने स्थास्यामि ।] देवीति च्व्यन्तम् । यदि व्रजसीत्यादि । आर्या । [तरति समर्थो भवेदित्यर्थ] ॥३॥ कुत्र कुत्रेत्यादि । रुचिरा वृत्तम् । [विप्रलम्भक प्रतारक ।] रे भयपरिवेपमानाङ्गक । पदे पदे समविषम यथा स्यादेवं स्खलन्कुल यशश्चातिकृष्ण कुर्वन् ॥ ४ ॥ [पद सवाहकचरणचिह्नम् । विप्रतीपेति । ढक्कभाषायामस्यामुकारान्तानि प्रथमान्तादीनीत्यवधेयम्—इति ल दी] । अरे विप्रतीपगानशून्य देवकुलम् । प्रयोजनाभावेन नात्र मानुष इति भाव । 'धूर्तो द्यूतकरो विप्रतीपाभ्या पादाभ्या देवकुल प्रविष्ट ' इत्येके । [[illegible]ाप्येति–अय सवाहक एव

(नेपथ्ये ।)

अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकर प्रपलायित प्रपलायित । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि । (अले भट्टा दशसुवण्णाह् लुद्धु जूदकरु पपलीणु पपलीणु । ता गेण्ह[1] गेण्ह । चिट्ठ चिठ्ठ । दूलात्पदिट्टो सि ।)

(प्रविश्यापटीक्षेपेण सम्भ्रान्त ।)

सवाहक—आश्चर्यम् । कष्ट एष द्यूतकरभाव । (हीमाणहे । कट्ठे एशे जूदिअलभावे ।)

नवबन्धनमुक्तयेव गर्दभ्या हा ताडितोऽस्मि गर्दभ्या ।
अङ्गराजमुक्तयेव शक्त्या घटोत्कच इव घातितोऽस्मि शक्त्या ॥१॥
लेखकव्यापृतहृदय सभिक दृष्ट्वा झटिति प्रभ्रष्ट. ।
इदानीं मार्गनिपतित क नु खलु शरण प्रपद्ये ॥ २ ॥

(णवबन्धणमुक्काए[2] विअ गद्दहीए हा ताडिदो म्हि गद्दहीए ।
अङ्गलाअमुक्काए विअ शत्तीए घडुक्को विअ घादिदो म्हि शत्तीए ॥
लेखअवावडहिअअ शहिअ दट्ठूण[3] झत्ति पब्भट्टे ।
एण्हि मग्गणिवडिदे क णु क्खु शलण पपज्जे ॥)

तद्यावदेतौ सभिकद्यूतकरावन्यतो मामन्विष्यत तावदह विपरीताभ्या पादाभ्यामेतच्छून्यदेवकुल प्रविश्य देवीभविष्यामि । (बहुविध नाट्य कृत्वा तथा स्थित ।) (ता जाव एदे शहिअजूदिअला अण्णदो म अण्णेशन्ति ताव हक्के[4] विप्पडीवेहिं पादेहिं एद शुण्णदेउल पविशिअ देवीभविश्शम् ।)

(तत प्रविशति माथुरो द्यूतकरश्च)

माथुर.—अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकर प्रपलायित प्रपलायित । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि । (अले भट्टा दशसुअण्णाह् लुद्धु जूदकरु पपलीणु पपलीणु । ता गेण्ह गेण्ह । चिट्ठ चिट्ठ । दूलात्पदिट्टो सि ।)

द्यूतकर—

यदि व्रजसि पातालमिन्द्र शरण च साप्रत यासि ।
सभिक वर्जयित्वैक रुद्रोऽपि न रक्षितु तरति ॥ ३ ॥

(जइ वज्जसि पाआल इन्द शलण च सपद जासि ।
सहिअ वज्जिअ एक रुद्दो वि ण रक्खिदु तरइ ॥)

प्रतिमारूपेणात्मान निह्नुवान इह तिष्ठतीति सज्ञापन कृत्वेत्यर्थ ।] सज्ञापन प्रतिमायाम् । [शिलाया इय शैली सा चासौ प्रतिमा च शैलप्रतिमा । सवरण गोपन स्वस्य प्रतिमारूपेण स्थितत्वात्–इति ल. दी.] । कत्तेति । द्यूतकरण यया सा कत्ता । काड

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१ गेण्णध गेण्हध. २ मुक्कापुए ३ दश्टूण पब्भष्टे ४ इदो

(Behind the Scenes)

O Gamester! This gambler, bound (to us) for ten gold-pieces, is making off—making off! Catch him! Oh! Catch him! Stop, stop! I see you from a distance!

(Entering wish a toss of the curtain, and in a flurry)

SAMVAHAKA.—Oh! Painful is this state of a gambler!

Oh! I am kicked (i e defeated) by the *gardabhi* die, as if by a *gardabhi* (she ass) just let loose from her first halter Ah! I am struck (i e, defeated) by the *Sakti* die, like Ghatotkacha struck by the *Sakti* (weapon) discharged by Karna, the king of the Angas! (1)

Seeing the keeper mentally occupied with the score, I suddenly escaped, and have now reached the public road, whom shall I now approach for refuge? (2)

Well, then while these two, the master and the gamester, are looking for me elsewhere, I shall enter this deserted temple walking backwards (*lit* with feet turned in the opposite direction) and take my stand there as the goddess (idol) (*He makes numerous gestures and then remains in that posture*)

(*Then enter* Mathura, *and the* Gamester)

MATHURA—O Bhattaraka! This gambler here, bound to us for ten gold-pieces, is making off—making off! Catch him! Oh! Catch him! (O you) Stop, stop! I see you from a distance!

GAMESTER—

Even if you now go to the nether regions, or seek the protection of Indra himself, nobody, not even Siva, would be able to save you, excepting the keeper alone (3)

(उ) इति प्रसिद्ध । नान्दीपूरा इति प्रसिद्धे द्यूत इत्यन्ये । [नान्दी नक्की इति भाषायाम् । पूर्वं पूरा इति भाषया प्रसिद्ध । निर्गत नाणकमपि यस्य यस्माद्वा स तथा तस्य निर्नाणकस्य । इति ल दी.] । कत्ताशब्दो निर्नाणकस्य निर्धनस्य ।।५।। जानामीति । सुमेरुशिखरपतनसन्निभ द्यूतम् । [सुमेरो शृङ्गात्पतनवत्] सुखविनाशकमित्यर्थं । कोकिलमधुर [कोकिलशब्दवन्मधुर] ।। ६ ।। मम पाठ इत्यार्थी द्यूतकरोक्तिविशेष । गोहे पुरुष मनुष्य । पेदण्डा लुप्तदण्डक । उभे अपि वेशी । शिर पतति । भ्रमतीत्यर्थं । इति भूमौ निपत्य स्थित । ही कष्टम् । अस्माभि सर्वं समय उल्लङ्घ्यते । एषोऽस्माक द्यूतकराणामलङ्घ्य समय. ।

माथुर --

कुत्र कुत्र सुसभिकविप्रलम्भक पलायसे रे भयपरिवेपिताङ्गक।
पदे पदे समविषम स्खलन्कुल यशोऽतिकृष्ण कुर्वन् ॥ ४ ॥
(कहिं कहिं सुसहिअविप्पलम्बआ पलासि ले भअपलिवेविदङ्गआ ।
पदे पदे समविसम[1] खलन्तआ कुल जस अदिकसण कलेन्तआ ॥)

द्यूतकर --(पद वीक्ष्य ।) एष व्रजति । इय प्रनष्टा पदवी । (एसो वज्जदि । इअ पणटठा पदवी ।)

माथुर --(आलोक्य सवितर्कम् ।) अरे विप्रतीपौ पादौ । प्रतिमाशून्य देवकुलम् । (विचिन्त्य ।) धूर्तो द्यूतकरो विप्रतीपाभ्या पादाभ्या देवकुल प्रविष्ट । (अले विप्पदीवु पादू । पाडिमाशुण्णु देउलु । घुत्तु जूदकरु विप्पदीवेहिं पादेहिं देउल पविट्ठो ।)

द्यूतकर --ततोऽनुसराव । (ता अणुसरेह्म ।)

माथुर --एव भवतु । (एव्व भोदु ।)

(उभौ देवकुलप्रवेश निरूपयत[2] । दृष्ट्वान्योऽन्य संज्ञाप्य ।)

द्यूतकर --कथ काष्ठमयी प्रतिमा । (कध कट्ठमयी पडिमा ।)

माथुर --अरे न खलु न खलु । शैलप्रतिमा । (इति बहुविध चालयति[3] । सज्ञाप्य च ।) एव भवतु । एहि। द्यूतेन क्रीडाव । (इति बहुविध द्यून क्रीडत[4] ।) (अले ण हु ण हु । शैलपडिमा । एव्व भोदु । एहि । जूद किलेह्म ।)

सवाहक --(द्यूतेच्छाविकारसवरण बहुविध कृत्वा । स्वगतम् ।) अरे ।

कत्ताशब्दो निर्नाणकस्य हरति हृदय मनुष्यस्य ।
ढक्काशब्द इव नराधिपस्य प्रभ्रष्टराज्यस्य ॥ ५ ॥
जानामि न क्रीडिष्यामि सुमेरुशिखरपतनसनिभ द्यूतम् ।
तथाऽपि खलु कोकिलमधुर कत्ताशब्दो मनो हरति ॥ ६ ॥

(अले ।

कत्ताशद्दे णिण्णाणअश्श हलइ हडक मनुश्शश्श ।
ढक्काशद्दे व्व णडाधिवश्श पब्भट्टलज्जश्श ॥
जाणामि ण कीलिश्श शुमेलुशिहलपडणशण्णिह जूअम् ।
तह वि हु कोइलमहुले कत्ताशद्दे मण हलदि ॥

द्यूतकर --मम पाठे मम पाठे । (मम पाठे मम पाठे ।)

माथुर --न खलु । मम पाठे मम पाठे । (ण हु । मम पाठे मम पाठे ।

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१ शमविशमम्. २ नाटयत.. ३ चालयत . ४ क्रीडति.

MATH —

O you who cheated a good keeper ! Where, Oh, where can you run away, with your limbs quaking with fear, stumbling at every step over even as well as uneven ground, and seriously darkening (i e disgracing) both your family and your good name ? (4)

GAM.—(*Examining the foot prints*). Here he goes (i e has gone on) ! Here the track is lost !

MATH —(*Observing and reflecting*) Ah ! The foot-prints are in the contrary direction, while this temple (we know) has no image (*Pondering*) That rogue of a gambler has entered the temple, walking backward !

GAM —Then let us follow him

MA —Let us do so

(*Both show that they enter the temple seeing, and making signs to each other*)

GAM —How now ! We have a wooden idol here !

MA —No, not at all, it is a stone image (*He rocks it in various ways, then making a sign*) Never mind, come, we shall have a game at gambling. (*They play many sorts of games at dice*)

SAMVA —(*Variously restraining the manifestations of his longing to have a game himself, to himself*) Ah !

The rattling sound of dice stirs the heart of a penniless person, just as the sound of drums does that of a king who has lost his kingdom ! (5)

I know that I shall never again play (i e. gamble), gambling is like taking a leap from the summit of the Meru mountain ! But still the rattle of dice, sweet as (the song of) the Cuckoo, captivates the heart ! (6)

GAM —The throw is mine, the throw is mine !

MA —No, no ! It is mine, it is mine !

' गण्ड गण्डो लग्नक ' इति पूर्वटीका। [उपस्पृश्य करे धृत्वा।] अर्धं सभिकेन मुक्त। अर्धं द्यूतकरेण । उभाभ्या राशिरेव मुक्त । इति मुक्तदेयत्वाद्यामीति ब्रूते। भट्टारका इति मध्यस्थान्सबोधयति । अद्धे अर्धेन । गण्डे कडे। एकस्य सभिकस्यार्धं गण्ड कृत । अपराह अद्धेण मुक्के इत्यपरस्य द्यूतकरस्यार्धेन मुक्तोऽस्मि । तच्च सभिकेनैवोपेक्षितम् । अत्र माथुरोऽह निपुण । एत्थ तुए अत्र त्वया। घुत्तिज्जामि धूर्त्ये प्रतार्ये ।

संवाहक —(अन्यत सहसोपसृत्य।) ननु मम पाठे। (ण मम पाठ।)
द्यूतकर —लब्ध पुरुष । (लद्धे गोहे।)
माथुर —(गृहीत्वा]) अरे लुप्तदण्डक गृहीतोऽसि। प्रयच्छ तद्दशसुवर्णम्। (अले पेदण्डा गहीदो सि। पअच्छ त दशसुवण्णम्।)
संवाहक —अद्य दास्यामि। (अज्ज दइश्शम्।)
माथुर —अधुना प्रयच्छ। (अहुणा पअच्छ।)
संवाहक —दास्यामि। प्रसाद कुरु। (दइश्श। पशाद कलेहि।)
माथुर —अरे ननु साप्रत प्रयच्छ। (अले ण सपद पअच्छ।)
संवाहक —शिर पतति। (इति भूमौ पतति।) (शिलु पडदि।)

(उभौ बहुविध ताडयत।)

माथुर —एष त्व खलु द्यूतकरमण्डल्या बद्धोऽसि। (एसु[१] तुम हु जूदिअर-मण्डलीए बद्धो सि।)

संवाहक —(उत्थाय सविषादम्।) कथ द्यूतकरमण्डल्या बद्धोऽस्मि। कष्टम्। एषोऽस्माक द्यूतकराणामलङ्घनीय समय। तस्मात्कुतो दास्यामि। (कध जूदिअलमण्डलीए बद्धो म्हि। ही। एशे अम्हाण जूदिअलाण अलङ्घणीए शमए। ता कुदो दइश्शम्।)

माथुर —अरे गण्डः क्रियता क्रियताम्। (अले गण्डे कुलु कुलु।)
संवाहक —एव करोमि। (द्यूतकरमुपस्पृश्य।) अर्धं तुभ्य ददामि अर्धं मे मुञ्चतु। (एव्व कलेमि। अद्ध ते देमि अद्ध मे मुञ्चदु।)
द्यूतकर —एव भवतु। (एव्व भोदु।)
संवाहक —(सभिकमुपगम्य।) अधस्य गण्ड करोमि। अर्धमपि म आर्यो मुञ्चतु (अद्धश्श[२] गण्डे कलेमि। अद्ध पि मे अज्जो मुञ्चदु।)
माथुर — को दोष। एव भवतु। (को दोसु। एव्व भोदु।)
संवाहक —(प्रकाशम्।) आर्य अर्धं त्वया मुक्तम्। (अज्ज अद्धे[४] तुए मुक्के।)
माथुर —मुक्तम्। (मुक्के।)
संवाहक —(द्यूतकर प्रति।) अर्धं त्वयाऽपि मुक्तम् (अद्धे तुए वि मुक्के)
द्यूतकर — मुक्तम्। (मुक्के।)
संवाहक —साप्रत गमिष्यामि। (सपद गमिश्शम्।)
माथुर —प्रयच्छ तद्दशसुवर्णम्। कुत्र गच्छसि। (पअच्छ त दशसुवण्णम्। कहिं गच्छसि।)

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१ एसु तुह जूदिमण्डलीए बद्धेसि। इति द्यूतमण्डली कृत्वा तथा करोति. २ गन्थु ३ गन्थु ४ अद्ध.

SAMVA —(*Coming up suddenly from one side*) No, no! It is *my* throw!

GAM —We have got our man!

MA —(*Seizing him*) O you, defrauder of the money staked (*i e* avoider of the penalty)! You are caught! Deliver up those ten gold pieces!

SAMVA —I will give to day

MA —Give them just now

SAMVA —I will give, please have a little patience (*lit* show me favour).

MA —You fellow, give them *now*, I say!

SAMVA.—My head is feeling dizzy! (*He falls down on the ground*)

(Both *belabour him in various ways*).

MA —Here, now! I arrest you in the name of the Players' Association!

SAMVA —(*Gets up, sorrowfully*) How now! I have been arrested in the name of the Players' Association! Ah! This is a rule which we gamblers cannot break But from what source am I to pay it?

MA —Let a pledge be given, oh, let one

SAMVA —So I will (*Approaching the* Gamester) I will pay half, you should forgive me the other half!

GAM —So be it

SAMVA —(*Approaching the* Keeper) I will give surety for half, your honour will please excuse me the other half!

MA —Where is the harm? Let it be as you say.

SAMVA —(*Aloud*) Sir, half excused by you?

MA —Excused

SAMVA —(*To the* Gamester) Half also excused by you?

GAM —Excused

SAMVA —Then I am off now!

MA —Give those ten gold pieces! Where are you off to?

पेदण्डा लुप्तदण्डक । कुत इति लाभोपायप्रश्ने । [आकाशे–'असबोध्याऽदृष्टवक्त्री वाक्यादाकाशभाषितम्' इत्युक्तम् । प्रकृते त्वसबोध्या (न विद्यते सबध्यो यस्या) वागियमिति बोध्यम् इति ल दी] । सहिअस्स इत्यादो सभिकस्य पार्श्वादित्यर्थ । हा आर्यचारुदत्तस्य विभवे विघटिते तस्मिन्निर्धने एष एतादृशावस्थो वर्ते। नेति ।

संवाहकः—प्रेक्षध्व प्रेक्षध्व भट्टारका । हा साम्प्रतमेव एकस्यार्धे गण्ड कृत. अपरस्यार्धं मुक्तम् । तथाऽपि मामबल साम्प्रतमेव याचते । (पेक्खध पेक्खध भट्टालआ । हा शम्पद ज्जेव्व एक्काह अद्धे गण्डे कडे अवलाह अद्धे मुक्के । तह वि म अबल शम्पद ज्जेव्व मग्गदि ।)

माथुर —(गृहीत्वा ।) धूर्त माथुरोऽह निपुण । अत्र नाह धूर्तयामि । तत्प्रयच्छ तल्लुप्तदण्डक सर्वं सुवर्णं साम्प्रतम् । (धुत्तु माथुरु अह णिउणु । एत्थ[1] ण अह धुत्तिज्जामि । ता पअच्छ त पेदण्डआ सव्व सुवण्ण सपदम् ।)

संवाहक —कुतो दास्यामि । (कुदो दइश्शम् ।)

माथुर —पितर विक्रीय प्रयच्छ । (पिदरु विक्किणिअ पअच्छ ।

संवाहक —कुतो मे पिता (कुदो मे पिदा ।)

माथुर —मातर विक्रीय प्रयच्छ । (मादरु विक्किणिअ पअच्छ ।)

संवाहक —कुतो मे माता । (कुदो मे मादा ।)

माथुर —आत्मान विक्रीय प्रयच्छ । (अप्पाण विक्किणिअ पअच्छ ।)

संवाहक —कुरुत प्रसादम् । नयत मा राजमार्गम् । (कलेध पशादम् । णेध म लाजमग्गम् ।)

माथुर —प्रसर । (पसरु ।)

संवाहक —एव भवतु । (परिक्रामति ।) आर्या क्रीणीध्व मामस्य सभिकस्य हस्ताद्दशभि सुवर्णकै । (दृष्ट्वा । आकाशे ।) किं भणथ—'किं करिष्यसि' इति । गेहे ते कर्मकरो भविष्यामि । कथमदत्त्वा प्रतिवचन गत । भवत्वेवम् । इममन्य भणिष्यामि । (पुनस्तदेव पठति ।) कथमेषोऽपि मामवधीर्य गत । हा आर्यचारुदत्तस्य विभवे विघटिते एष वर्ते मन्दभाग्य । (एव्व भोदु । अज्जा क्किणिध म इमश्श शहिअश्श हत्थादो दशेहिं शुवण्णकेहिं । किं भणाध—'किं कलइश्शशि' त्ति । गेहे दे कम्मकले हुविश्शम् । कध अदइअ पडिवअण गदे । भोदु एव्वम् । इम अण्ण भणइस्सम् । कध एशे वि म अवधीलिअ गदे । हा अज्जचालुदत्तस्स विहवे विहडिदे एशे वड्ढामि मन्दभाए ।)

माथुर —ननु देहि । (ण देहि ।)

संवाहक —कुतो दास्यामि । (इति पतति ।) (कुदो दइश्शम् ।)

(माथुर कर्षति ।)

संवाहक —आर्या परित्रायध्व परित्रायध्वम् । (अज्जा पलित्ताअध पलित्ताअध ।)

(तत प्रविशति दर्दुरक ।)

दर्दुरक —भो द्यूत हि नाम पुरुषस्यासिंहासन राज्यम् ।

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१ एहिं.

SAMVA —Look here, Sirs, look here! Oh! Just now I offered security for one half, and the other half was excused Still he demands it just now from me, who am unable (to pay)!

MA.—(*Seizing him*) You rouge, I am Mathura, and am clever enough (as you know) I won't allow myself to be cheated in this matter So, you, Cheater-of-the money staked, pay up all those gold-pieces *now* !

SAMVA —How can I pay them ?

MA —Sell your father and pay

SAMVA —Whence have I a father ?

MA —Sell your mother and pay

SAMVA.—Whence have I a mother ?

MA —Sell your own self and pay.

SAMVA —Then do this much favour take me to the king's highway

MA —Come along !

SAMVA —So be it ! (*Walks about*) Sirs, buy me off the hands of this Keeper here by paying ten gold pieces ! (*Looking up in the empty space*) What say you ?—' What can yon do ? ' I can be a menial servant in your household —How ! He has passed by without making any answer ! Never mind, I will speak to this another gentleman (*He repeats that same sentence again*) How ! He too has despised me and gone away ! Alas! This is how I, the unlucky one, have fared since the noble Charudatta lost his fortune !

MA —Give it, I say !

SAMVA —How can I pay ? (*He falls down*)

(Mathura *pulls him up*)

SAMVA —Save me, sirs, save me !

(*Then enter* Darduraka)

DAR —Oh, gambling is, indeed, to a man, a kingdom without a throne !

[कुतश्चित्कस्माच्चिदपि पराभव न गणयति चिन्तयति । नृप स्वसामर्थ्यात् । द्यूतमपि द्यूतप्रसक्तस्य मानावमानविगणनादित्यर्थ । नृप व्यवहारानुरोधेन द्यूत च जयापजयोरनियमात् नित्यमर्थगतिं हरति ददाति च । निकाममत्यन्तमाय लाभ पश्यतीति आयदर्शी नृप] अतिशयमायस्य दर्शको राजेवेश्वरेणापि पुरुषेण सेव्यते । उपमा ।

न गणयति पराभव कुतश्चिद्धरति ददाति च नित्यमर्थजातम् ।
नृपतिरिव निकाममायदर्शी विभववता समुपास्यते जनेन ॥ ७ ॥

अपि च ।

द्रव्य लब्ध[1] द्यूतेनैव दारा मित्र द्यूतेनैव ।
दत्त भुक्त द्यूतेनैव सर्वं नष्ट द्यूतेनैव ॥ ८ ॥

अपि च ।

त्रेताहृतसर्वस्व पावरपतनाच्च[2] शोषितशरीर ।
नर्दितदर्शितमार्ग कटेन विनिपातितो यामि ॥ ९ ॥

(अग्रतोऽवलोक्य ।) अयमस्माक पूर्वसभिको माथुर इत एवाभिवर्तते । भवतु । अपक्रमितु न शक्यते । तदवगुण्ठयाम्यात्मानम् । (बहुविध नाटय कृत्वा स्थित । उत्तरीय निरीक्ष्य ।)

अय पट सूत्रदरिद्रता गतो ह्यय पटश्छिद्रशतैरलकृत
अय पट प्रावरितु न शक्यते ह्यय पट सवृत एव शोभते ॥ १० ॥

अथ वा किमय तपस्वी करिष्यति । यो हि

पादेनैकेन गगने द्वितीयेन च भूतले ।
तिष्ठाम्युल्लम्बितस्तावद्यावत्तिष्ठति भास्कर ॥ ११ ॥

माथुर —दापय पापय । (दापय दापय ।)

सवाहक —कुतो दास्यामि । (कुदो दइश्शम् ।)

माथुर —(कर्षति ।)

दर्दुरक —अये किमेतदग्रत । (आकाशे ।) किं भवानाह—अय द्यूतकरः सभिकेन खलीक्रियते न कश्चिन्मोचयतीति । नन्वय दर्दुरो मोचयति[3] । (उपसृत्य ।) अन्तरमन्तरम् । (दृष्ट्वा ।) अये कथ माथुरो धूर्त । अयमपि तपस्वी सवाहक ।

पुष्पिताग्रा छन्द] ॥७॥ **द्रव्य लब्धमित्यादि** । [कारकदीपकमलकार ।] विद्युन्माला वृत्तम् ॥ ८ ॥ **त्रेतेति** । त्रेता 'तीया' इति प्रसिद्ध । पावरो 'दूआ' इति ख्यात । नर्दितो 'नान्दी' इति प्रसिद्ध । [नर्दितपतनेन दर्शितो मार्गो यस्य स तादृश । गृह गच्छेति मार्ग —ल दी] कटेन 'पूरा' इति प्रसिद्धेन । 'पावर पूरा कटो दूआ' इति केचित् ॥९॥ **अयमिति** । [अय पट सूत्राणा दरिद्रता जीर्णता तत्रतत्र लुप्तता ता गत । सूत्राणा नाशात् । प्रावरितु परिधातुम् । वशस्थ वृत्तम्] ॥ १० ॥ तपस्वी वराक । **पादेनेति** । [एकेन पादेन उन्नमितेनेत्यर्थ । यावत्तिष्ठति भास्कर आसायकालमित्यर्थ । अनेनैव क्लेशसहस्य मम माथुरकात्कुतो भयमिति ध्वनितम्] ॥११॥ **खलीक्रियते** भर्त्स्यते । [कर्षणाद्युपमर्दपात्र क्रियते इत्यर्थ इति ल० दी०] अन्तर-

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१ जग्ध　२ द्वापर　३ मोचयत्येनम्.

Like a king, a gambler cares not for defeat from any one, he always receives and gives away amounts of money, (and), being the recipient of an immense income (revenue), he is ever waited upon by wealthy persons (7)

Moreover—

Money is obtained by gambling alone, wife and friends are acquired through gambling alone, gifts are given and things enjoyed by means of gambling alone, and one's all is lost (also) by gambling alone. (8)

Moreover—

Having lost all my wealth through the ***Treta*** (Tray), then having my body parched up by the (wrong) fall of the ***Pavara*** (the Deuce), and next having the road shown to me by the *Nardita* (the Ace), I (now) go, being (finally) felled to the ground (i e completely ruined) by the *Kata* (the Four) (9)

(*Looking before him*) Here is our former keeper Mathura, coming in this very direction Well, I can't escape him (avoid his path), so I will veil myself (***He gesticulates variously and then stands inspecting his cloak***)

This garment has lost most of its threads, this garment has become ornamented with hundreds of holes! This garment it is not possible to wear at all, this garment looks all right only when rolled up! (10)

Or rather, what can this poor fellow (Mathura) do (to me), who verily,

Can remain stretched up, so long as the sun stands (in the sky), with one leg in the sky and the other on the ground! (11)

MA —Pay, pay !

SAMVA —How shall I pay ?

MA —(*Pulls him*)

DAR —Ah! What is this (that is going on) before me ? (*In the space*) What do you say ?—'This gambler is being maltreated by the Keeper and none is setting him free'? Why, this Dardura will set him free ! (*Approaching*). Make way, make way! (*Seeing*) Oh! How now! Here is the cunning Mathura, and this too is poor Samvahaka !

मन्तरमिति जनसमर्दे प्रवेशायावकाशप्रार्थना । [संवाहकस्य द्यूतक्रीडाकरणाक्षमत्वं द्योतयति-] य इति । [य । अहमिवेति पूरणीयम् । समुल्लम्बित सन् दिवसान्तं

य स्तब्ध दिवसान्तमानतशिरा नास्ते समुल्लम्बितो
यस्योद्घर्षणलोष्टकैरपि सदा पृष्ठे न जात किण ।
यस्यैतच्च न कुक्कुरैरहरहर्जङ्घान्तर चर्व्यते
तस्यात्यायतकोमलस्य सतत द्यूतप्रसङ्गेन किम् ॥ १२ ॥

भवतु । माथुर तावत्सान्त्वयामि । (उपगम्य ।) माथुर अभिवादये ।

माथुर —(प्रत्यभिवादयते ।)

दर्दुरक —किमेतम् ।

माथुर —अय दशसुवर्णं धारयति । (अअ दशसुवण्ण धालेदि ।)

दर्दुरक —ननु कल्यवर्तमेतत् ।

माथुर —(दर्दुरस्य[१] कक्षातललुण्ठीकृत पटमाकृष्य ।) भर्तार पश्यत पश्यत । जर्जरपटप्रावृतोऽय पुरुषो दशसुवर्णं कल्यवर्त भणति । (भट्टा पश्शत पश्शत । जज्जरपडप्पावुदो अअ पुलिसो दशसुवण्ण कल्लवत्त भणादि ।)

दर्दुरक —अरे मूर्ख नन्वह दशसुवर्णान्किटकरणेन प्रयच्छामि । तत्किं यस्यास्ति धन स किं क्रोडे कृत्वा दर्शयति । अरे

दुर्वर्णोऽसि[२] विनष्टोऽसि दशस्वर्णस्य कारणात् ।
पञ्चेन्द्रियसमायुक्तो नरो व्यापाद्यते त्वया ॥ १३ ॥

माथुर —भर्त तव दशसुवर्णं कल्यवर्तं । ममैष विभव । (भट्टा[३] तुए दशसुवण्णु कल्लवत्तु । मए एसु विहवु ।)

दर्दुरक —यद्येव श्रूयता तर्हि । अन्यास्तावद्दश सुवर्णानस्यैव प्रयच्छ । अयमपि द्यूत शीलयतु ।

माथुर —तत्किं भवतु । (तत्किं भोदु ।)

दर्दुरक —यदि जेष्यति तदा दास्यति ।

माथुर —अथ न जयति । (अह ण जिणादि ।)

दर्दुरक —तदा न दास्यति ।

आनत शिरो यस्य तथा नास्ते । यस्य मम पृष्ठे इव उद्धर्षण लोष्ठकै पणीकृतार्थादाने सभिकादिभि कृत पृष्ठघर्षण तदर्थं लोष्ठकै कृत किणः न जात । यस्य च मम इव जङ्घान्तरदेश. कुक्कुरै. सदा न चर्व्यते । तस्य अस्य सवाहकस्य अत्यायतकोमलस्य अत्यन्तकोमलस्य । यद्वा अत्यायत विपुलशरीरश्चासौ कोमलश्च तस्य द्यूतप्रसङ्गेन कोऽर्थ । न कोपीऽत्यर्थ । अप्रस्तुतप्रशसालकार' । शार्दूलविक्रीडित वृत्तम् ।] उद्धषण सघर्षण । किण 'घाटि' इति प्रसिद्ध । 'कुक्कुरैश्चर्व्यते' इति पाठो व्यक्त एव । अत्यायतो विपुलशरीर । तथा कोमलस्य । 'व्यायतोऽकृतश्रम.' इति

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१ दर्दुरकक्षा०, ०कक्षलुण्डीकृत. २ उच्छिन्नोऽसि. ३ भट्टारु एदश्श.

Why should this very tall and delicate fellow be always engaged in gambling ?—(he) who does not remain suspended motionless till the close of the day, with his head hanging down, whose back does not bear scars produced by rasping clods of earth, and the interior of whose thighs is not daily nibbled by the dogs (set after him) (12)

Well, I will first appease Mathura (*Approaching*) I salute you, Mathura !

MA —(*Returns his salute*)

DAR —What is this ?

MA —This fellow owes ten gold-pieces

DAR —Why, that's a mere trifle !

MA —(*Pulling out the cloak lying folded up in* Dardura' *arm pit*) Look, sirs, look ! This man, clad in (such) a tattered garment, calls ten gold-pieces 'a mere trifle' !

DAR —You fool ! I can pay off ten gold-pieces by a mere *Kata* throw What then ! he who has money—does he take it on his bosom and display it (publicly)? You fellow !

You are a low-caste man ! you are doomed (to perish), (since) you are killing a human being possessed of the five bodily organs, merely for the sake of ten gold-pieces (13)

MA —Sir, ten gold pieces may be a trifle to you, to me they are a fortune !

DAR —If so, then hear me Give ten additional gold-pieces to this very man, and let him gamble with them.

MA —Then what would happen ?

DAR —If he wins, he will pay you

MA —And if he doesn't win ?

DAR —Then he will not pay !

पूर्वटीका ॥ १२ ॥ [लुण्डीकृत गोलीकृतम् । भट्टा इति सबुद्धिर्जनान्प्रति । ल० दी०] कल्यवर्तं प्रातर्भोजनम् । तत्साधनमेतत् द्रव्यमिदमित्यर्थ । जीर्णपटसवृत । [कटकरणेन पूरापतनेन । त्वमधुना देहीति यदि वदेन्माथुरस्तत्राह—तत्किमित्यादि । क्रोडे उत्सङ्गे । इति ल० दा० । [दुर्वर्ण इति । [दुष्ट वर्ण. यस्य स दुर्वर्ण हीनजाति । नीच इत्यर्थ । यद्वा क्रोधावेशात् दूषितमुखराग । विनष्टोऽसि क्रूराचरणाद्धतोऽसि । पञ्चेन्द्रियाणि चक्षुरादीनि ज्ञानेन्द्रियाणि । नर न तु पशु]॥ १३ ॥ भट्टा इति सबोधनोक्ति । तदेव सति किम् । अथाय न दृढ भद्रं जयतु । पाठान्तरे तु—अह अथ भद्रक जन्यम् । [खण्डितवृत्त प्रतारक इत्यर्थ इति

माथुर —अथ न युक्त जल्पितुम् । एवमाचक्षाणस्त्व प्रयच्छ धूर्तक । अहमपि नाम माथुरो धूर्तो द्यूत मिथ्याऽऽदर्शयामि । अन्यस्मादप्यह न बिभेमि । धूर्त खण्डितवृत्तोऽसि त्वम् । (अह ण जुत्त जप्पिदुम्[1] । एव्व अक्खन्तो[2] तुम पयच्छ धुत्तआ । अह पि णाम माथुरु[3] धुत्तु जूद मिच्छा आदसआमि । अण्णस्स वि अह ण बिभेमि । धुत्ता खण्डिअवुत्ता सि तुमम् ।)

दर्दुरक —अरे क खण्डितवृत्त ।

माथुर —त्व खलु खण्डितवृत्त । (तुम हु खण्डिअवुत्तो ।)

दर्दुरक —पिता ते खण्डितवृत्त । (सवाहकस्यापक्रमितु सज्ञा ददाति ।)

माथुर —वेश्यापुत्र नन्वेवमेव द्यूत त्वया सेवितम् । (गोसाविआपुत्ता ण एव्व ज्जेव जूद तुए सेविदम् ।)

दर्दुरक —मयैव द्यूतमासेवितम् ।

माथुर —अरे सवाहक प्रयच्छ तद्दशसुवर्णम् । (अले सवाहआ पअच्छ त दशसुवण्णम् ।)

सवाहक —अद्य दास्यामि । तावद्दास्यामि । (अज्ज दइश्शम् । दाव दइश्श ।)

(माथुरः कर्षति ।)

दर्दुरक —मूर्ख परोक्षे खलीकर्तु शक्यते न ममाग्रत. खलीकर्तुम् ।

(माथुर सवाहकमाकृष्य घोणाया मुष्टिप्रहार ददाति । सवाहक सशोणित मूर्च्छा नाटयन्भूमौ पतति । दर्दुरक[4] उपसृत्यान्तरयति । माथुरो दर्दुर ताडयति । दर्दुरो विप्रतीप ताडयति ।)

माथुर —अरे अरे दुष्ट पुश्चलीपुत्रक फलमपि प्राप्स्यसि । (अले[5] अले दुट्ठ छिणालिआपुत्तअ फल पि पाविहसि ।)

दर्दुरक —अरे मूर्ख अह त्वया मार्गगत एव ताडित. । श्वो यदि राजकुले ताडयिष्यसि तदा द्रक्ष्यसि ।

माथुर —एष प्रेक्षिष्ये । (एसु पेक्खिस्सम ।)

दर्दुरक —कथ द्रक्ष्यसि ।

माथुर —(प्रसार्य चक्षुषी ।) एव प्रेक्षिष्ये । (एव्व पेक्खिस्सम्)

(दर्दुरो माथुरस्य पाशुना चक्षुषी पूरयित्वा सवाहकस्यापक्रमितु सज्ञा ददाति । माथुरोऽक्षिणी निगृह्य भूमौ पतति । सवाहकोऽपक्रामति ।)

दर्दुरक —(स्वगतम् ।) प्रधानसभिको माथुरो मया विरोधित । तन्नात्र युज्यते स्थातुम् । कथित च मम प्रियवयस्येन शर्विलकेन यथा किल आर्यकनामा गोपालदारकः सिद्धादेशेन समादिष्टो राजा भविष्यतीति । सर्वश्चास्मद्विधो जनस्तमनुसरति । तदहमपि तत्समीपमेव गच्छामि । (इति निष्क्रान्त. ।)

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१ जम्पिदु २ आवक्खन्तो ३ माथुरो ४ दर्दुर ५ अले दुट्ठ. ६ मार्गा०

MA —Now it is no use talking any more (with you in this matter). Rogue, you who are talking in this fashion—*you* pay them ! Shall I, too, the well-known gambler, Mathura gamble for nothing ? I am not afraid of anyone You rogue, you are a blackguard (*lit* a man false to your character as a gambler) !

DAR.—Ha ! Who is a blackguard ?

MA —You, *you* are a blackguard !

DAR —Your father is a blackguard ! (*Makes signs to* Samvahaka *to escape*)

MA —You son-of-a whore ! Is it (always) thus that you have played at dice ?

DAR —Yes, I have thus played at dice

MA.—You Samvahaka ! Pay up those ten gold-pieces !

SAMVA.—I'll pay to day, I'll pay presently.

(Mathura *pulls him*)

DAR—You fool ! You can harass him in my absence, but not in my presence ! (Mathura *drags* Samvahaka *and gives a blow on his nose*, Samva *shows that he bleeds and faints, and falls on the ground*, Dar *goes forth and screens him*: Ma. *strikes* Dar, Dar *strikes in return*)

MA —Ah ! Ah ! You villain ! Son-of a-whore ! You'll get the fruit of this !

DAR.—You fool, you have struck me while I was on the road, if you were to beat me to-morrow in the palace, then you'll see !

MA —Here I am ready to see !

DAR.—How will you see ?

MA —(*Opening his eyes wide*) . Thus I will see.

(Dar *throws dust into* Ma's *eyes and makes a sign to* Samva. *to escape*, Ma *shuts his eyes and falls to the ground*, Samva *makes good his escape*).

DAR —(*To himself*). I have made an enemy of Mathura, the principal gambling-master. So it is not advisable (for me) to stay (longer) in this place My dear friend Sarvilaka has told me that, as the report goes, a cowherd's son, named Aryaka, shall be the king as has been prophesied by a *Siddha* (a Seer) And all persons, of my sort, are flocking to him So I too will go into his presence. (*Exit*)

संवाहक—(सत्रास परिक्रम्य। दृष्ट्वा।) एतत्कस्याप्यपावृतपक्षद्वारकं गेहम्। तदत्र प्रविशामि। (प्रवेशं रूपयित्वा। वसन्तसेनामालोक्य।) आर्ये शरणागतोऽस्मि। (एशे कश्श वि अपावुदपक्खदुआलके[1] गेहे। ता एत्थ पविशिश्शम्। अज्जे शलणागदे म्हि।)

वसन्तसेना—अभयं शरणागतस्य। चेटि पिधेहि पक्षद्वारकम्। (अभअं सरणागदस्स। हञ्जे ढक्केहि पक्खदुआरअम्।)

(चेटी तथा करोति।)

वसन्तसेना—कुतस्ते भयम्। (कुदो दे भअम्।)

संवाहक—आर्ये धनिकात्। (अज्जे धणिकादो।)

वसन्तसेना—चेटि साम्प्रतमपावृणु पक्षद्वारकम्। (हञ्जे सपदं अवावुणु पक्खदुआरअम्।)

संवाहक—(आत्मगतम्।) कथं धनिकात्तुलितमस्या भयकारणम्। सुष्ठु खल्वेवमुच्यते।

य आत्मबलं ज्ञात्वा भारं तुलितं वहति मनुष्यः।
तस्य स्खलनं न जायते न च कान्तारगतो विपद्यते॥ १४॥

अत्र लक्षितोऽस्मि।

(कधं धणिकादो तुलिदं शे भअकालणम्। शुठ्ठु क्खु एव्वं वुच्चदि।
जे अत्तबलं जाणिअ भालं[2] तुलिदं वहेइ माणुस्से।
ताह खलणं ण जाअदि ण अ कन्तालगदो विवज्जदि॥
एत्थ लक्खिदोम्हि।)

माथुर—(अक्षिणी प्रमृज्य। द्यूतकरं प्रति।) अरे देहि देहि। (अले देहि देहि।)

द्यूतकर—भर्तः, यावदेव वयं दर्दुरेण कलहायितास्तावदेव स पुरुषोऽपक्रान्तः। (भट्ठा जावदेव अम्हे दद्दुरेण कलहाविदा तावदेव सो गोहो अवक्कन्तो।)

माथुर—तस्य द्यूतकरस्य मुष्टिप्रहारेण नासिका भग्नाऽऽसीत्। तदेहि। रुधिरपथमनुसराव। (तस्स जूदकलस्स मुठ्ठिप्पहालेण णासिका भग्गा आसि। ता एहि। रुहिरपहं अणुसरेम्ह।)

(अनुसृत्य।)

द्यूतकर—भर्तः वसन्तसेनागृहं प्रविष्टः सः। (भट्ठा वसन्तसेणागेहं पविट्ठो सो।)

माथुर—भूतानि सुवर्णानि। (भूदाइं सुवण्णाइं।)

द्यूतकर—राजकुलं गत्वा निवेदयाव। (लाअउलं गदुअ णिवेदेम्ह।)

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१ अपलाबुद (अपरावृत), अणपा०. २ लाभ

SAMVA —(*Walks about in fear , observing*) Here is somebody's house with its side-door open. So I'll get in here (*Shows that he enters , seeing* Vasantasena) Lady, I beseech your protection !

VAS —Have no fear, you who seek my protection ! Girl, close the side-door

(*The maid does as ordered*)

VAS —Whom are you afraid of ?

SAMVA —Of a creditor, madam.

VAS —Girl, you may now open the side door

SAMVA —(*To himself*) How now ! She makes light of any fear arising from a creditor ! Rightly it has been said that—

A person, who, knowing his own strength, takes up a load which is proportionate (to it), will never stumble (come to grief), nor will he perish even if he (comes to) be in a wilderness (14)

Of (the truth of) this I myself am an illustration !

MA —(*Rubbing his eyes , to the* Gambler). Eh ! Give, give !

THE GAMESTER—Master, that fellow escaped just as we came into scrape with Dardura !

MA —That gambler had his nose broken by the blow of my fist So come along , we shall follow the track of its blood

(*Following the track*)

GAMESTER—Master, he has gone into Vasantasena's house !

MA —Then our gold-pieces are secure.

THE PLAYER—Let us go and inform the police (*lit* the court)

ल० टी०] । एवमह पत्तुआ वुत्तिज्जामि प्रतार्ये । अहमपि नाम मथुराभवो द्यूतकरो द्यूत मिथ्या दर्शयामि । अन्यस्माच्च नाह बिभेमि । अहमेवान्य निर्भय प्रतारयामि । न तु मामन्य इत्यर्थ । तेन त्वमपि धूर्तोऽसीति भाव । गोसाविआ वेश्या । ढक्केहि पिधेहि । तुलिदमाकलितम् । य आत्मेत्यादि । वैतालीय छन्द । [य, नर तुलित बोढु शक्य इति निश्चित भार वहति स कान्तारगत कृच्छ्रगतोऽपि न विपद्यते] ॥ १४ ॥ तुलित कलितमिति 'वा पदान्त-' इति बिन्दोर्लघुत्वम् । वसन्तसेनाया अशक्यविषये व्यापार उक्त । गोहो मनुष्य । तस्य दुरात्मनो मया मुष्टिप्रहारेण नासा भग्ना । तदागच्छतु । चिरमेतदनुसराव । एहि तावत् । अदो अत ।

माथुर—एष धूर्तोऽस्तो निष्क्रम्यान्यत्र गमिष्यति । तदुपरोधेनैव गृह्णीवः । (एसो धुत्तो अदो णिक्कमिअ अण्णत्त गमिस्सदि । ता उवरोधेण्णेव्व गण्हेम्ह ।)

वसन्तसेना—(मदनिकया सह वदति ।)

मदनिका—कुत आर्यः । को वाऽऽर्यः । कस्य वाऽऽर्यः । कां वा वृत्तिमार्य उपजीवति । कुतो वा भयम् । (कुदो अज्जो । को वा अज्जो । कस्स वा अज्जो । कं वा वित्तिं अज्जो उवजीअदि । कुदो वा भअम् ।)

संवाहक—शृणोत्वार्या । आर्ये पाटलिपुत्रं मे जन्मभूमिः । गृहपतिदारकोऽहम् । संवाहकस्य वृत्तिमुपजीवामि । (सुणादु अज्जआ । अज्जए पाडलिउत्तं मे जम्मभूमी । गहवइदालके हग्गे । संवाहअस्स वित्तिं उवजीवामि ।

वसन्तसेना—सुकुमारा खलु कला शिक्षिताऽऽर्येण । (सुउमारा क्खु कला सिक्खिदा अज्जेण ।)

संवाहक—आर्ये कलेति शिक्षिता । आजीविकेदानीं संवृत्ता । (अज्जए कलेत्ति शिक्खिदा । आजीविआ दाणिं संवुत्ता ।)

चेटी[1]—अतिनिर्विण्णमार्येण प्रतिवचनं दत्तम् । ततस्ततः । (अदिणिव्विण्णं अज्जेण पडिवअणं दिण्णम् । तदो तदो ।)

संवाहक—तत आर्ये एष निजगेहे आहिण्डकानां मुखाच्छ्रुत्वाऽपूर्वदेशदर्शनकुतूहलेनेहागतः । इहापि मया प्रविश्योज्जयिनीमेक आर्यः शुश्रूषितः । यस्तादृशः प्रियदर्शनः प्रियवादी दत्त्वा न कीर्तयत्यपकृतं विस्मरति । किं बहुना प्रलपितेन । दक्षिणतया परकीयमिवात्मानमवगच्छति शरणागतवत्सलश्च । (तदो अज्जए एशे णिजगेहे आहिण्डकाण मुहादो शुणिअ अपुव्वदेशदशणकुदूहलेण इह आगदे । इह वि मए पविशिअ उज्जइणिं एक्के अज्जे शुश्शूशिदे । जे तालिशे पिअदशणे पिअवादी दइअ ण कित्तेदि अवकिदं विशुमलेदि । किं बहुणा पलविदेण । दक्खिणदाए पलकेलकं विअ अत्ताणअं अवगच्छदि शलणागअवच्छले अ ।)

चेटी—क इदानीमार्याया मनोरथान्तरस्य गुणांश्चोरयित्वोज्जयिनीमलंकरोति । (को दाणिं अज्जआए मणोरहन्तरस्स गुणाइं चोरिअ उज्जइणिं अलंकरेदि ।)

वसन्तसेना—साधु चेटि साधु । मयाऽप्येवमेव हृदयेन मन्त्रितम् । (साहु हञ्जे साहु । मए वि एव्व ज्जेव्व हिअएण मन्तिदम् ।)

चेटी—आर्य ततस्ततः । (अज्ज तदो तदो ।)

संवाहक—आर्ये स इदानीमनुक्रोशकृतैः प्रदानैः—(अज्जए शे दाणिं अणुक्कोशकिदेहिं पदाणेहिं—)

वसन्तसेना—किमुपरतविभवः संवृत्तः । (किं उवरदविहवो संवुत्तो ।)

संवाहक—अनाख्यातमेव कथमार्यया विज्ञातम् । (अणाचक्खिदे ज्जेव्व कधं अज्जआए विण्णादम् ।)

DA.—That rascal might leave this place and go elsewhere So we had better capture him by means of a blockade.

VAS —(*Makes a sign to* Madanika).

MAD —Whence do you come ? Who may you be ? To whom do you belong ? What profession do you follow for a living ? And whence is your fear ?

SAM.—May the lady hear !—Madam, my birth-place is Pataliputra, and I am the son of a village headman I earn my living by the profession of a shampooer

VAS —It is a very dainty art that you have learnt.

SAM —Lady, I learnt it as an art, but it has now become my means of earning a livelihood !

THE MAID.—You have given a reply indicative of extreme dejection ! Well, what next ?

SAM —Then, lady, having at home heard (about this city) from the lips of travellers, I came down to this place out of a curiosity to visit a country never seen before And, having entered this Ujjayini, I took service with a certain gentleman. He is so very handsome in appearance and of a sweet address ! He makes gifts, but makes no mention of them , and forgets any ill (done unto him by others) Why waste words ?—On account of his courtesy he considers himself as belonging to (i e at the service of) others , and he is kind to those who approach him for refuge.

THE MAID —Who may he be that now graces Ujjayini, having appropriated to himself (*lit* stolen) the virtues of the object (i e Charudatta) of my lady's desires ?

VAS —Well spoken, wench, well spoken ! I too thought just the same in my mind.

THE MAID—Sir, what next ?

SAM —Lady, owing to the large gifts he bestowed in compassion, he now—

VAS —Has lost all his fortune ?

SAM —How did your ladyship know it, even before it was told to you ?

[उपरावेन निर्गममार्गविरोधेन । सञ्ज्ञा ददाति नामादि सर्वं पृच्छेति कटाक्षेण सूचयतीत्यर्थ इति ल दी] । गृहपतिर्ग्रामाध्यक्ष । सवाहकस्य शरीरयन्त्रमर्दकस्य व्यापारमुपजीवामि । स्वगृहपर्यटकाना भिक्षुकादीना वचन श्रुत्वा । मणोरहन्तरस्स

वसन्तसेना— किमत्र ज्ञायते । दुर्लभा गुणा विभवाश्च । अपेयेषु तडागेषु बहुतरमुदकं भवति । (किं एत्थ जाणीअदि । दुल्लहा गुणा[१] विहवा अ । अपेएसु तडाएसु बहुदरं उदअं भोदि ।)

चेटी—आर्य किंनामधेयः खलु सः । (अज्ज किंणामधेओ क्खु सो ।)

संवाहकः—आर्ये क इदानीं तस्य भूतलमृगाङ्कस्य नाम न जानाति । स खलु श्रेष्ठिचत्वरे प्रतिवसति । श्लाघनीयनामधेय आर्यचारुदत्तो नाम । (अज्जे के दाणिं तश्श भूदलमिअङ्कस्स णाम ण जाणादि । शो क्खु शेट्ठिचत्तले[२] पडिवशदि । शलाहणिज्जणामधेए अज्जचालुदत्ते णाम ।)

वसन्तसेना—(सहर्षमासनादवतीर्य ।) आर्यस्यात्मीयमेतद्गेहम् । चेटि देह्यस्यासनम् । तालवृन्तकं गृहाण । परिश्रम आर्यस्य बाधते । (अज्जस्स अत्तण- केरकं एदं गेहम् । हञ्जे देहि से आसणम् । तालवेण्टअं गेण्ह । परिस्समो अज्जस्स बाधेदि ।)

(चेटी तथा करोति ।)

संवाहकः—(स्वगतम् ।) कथमार्यचारुदत्तस्य नामसंकीर्तनेनेदृशो म आदरः । साधु आर्यचारुदत्त साधु । पृथिव्यां त्वमेको जीवसि । शेषः पुनर्जनः श्वसिति । (इति पादयोर्निपत्य ।) भवत्वार्ये भवतु । आसने निषीदत्वार्या । (कधं अज्ज- चालुदत्तस्स णामशंकीत्तणेण ईदिशे मे आदले । शाहु अज्जचालुदत्त शाहु । पुहवीए तुमं एक्के जीवशि । शेशे उण जने शशदि । भोदु अज्जए भोदु । आशणे णिशीददु अज्जआ ।

वसन्तसेना—(आसने समुपविश्य ।) आर्य कुतः स धनिकः । (अज्ज कुदो सो धणिओ ।)

संवाहकः—

> **सत्कारधनः खलु सज्जनः कस्य न भवति चलाचलं धनम् ।**
> **यः पूजयितुमपि जानाति स पूजाविशेषमपि जानाति ॥ १५ ॥**
> (शक्कालधणे क्खु शज्जणे काह ण होइ चलाचले धणे ।
> जे पूइदुं पि आणादि[३] शे पूआविशेशं पि आणादि ॥)

वसन्तसेना—ततस्ततः । (तदो तदो ।)

संवाहकः—ततस्तेनार्येण सवृत्तिः परिचारकः कृतोऽस्मि । चारित्र्यावशेषे च तस्मिन्द्यूतोपजीव्यस्मि संवृत्तः । ततो भागधेयविषमतया दशसुवर्णं द्यूते हारितम् । (तदो तेण अज्जेण शवित्ती पलिचालके किदो ह्मि । चालित्तावशेशे अ तस्शिं जूदावजीवि ह्मि शउत्ते । तदो भाअधेअविशमदाए दशशुवण्णअं जूदे हालिदम् ।)

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१ गुणविहवा　२ चउत्तले.　३ ण जाणा०.

VAS —What is there to be known ? Virtues and riches are seldom found (to exist) together Water is most plentiful in those pools which are unfit to be drunk from

THE MAID—Sir, what may his name be ?

SAM —Lady, who is there that does not know the name of that Moon on this Earth ? He resides in the merchants' quarter, he, of auspicious name, is called the noble Charudatta

VAS —(*Joyfully getting down from her seat*) This house your honour's own ! Girl, give him a seat. And take up a f his honour is weary with fatigue

(*The* Maid *does as ordered*)

SAM —(*To himself*). How ! By the mere mention of the noble Charudatta's name they are showing me so much respect ! Excellent, noble Charudatta, excellent ! You alone (really) *live* in this world, while all other persons merely *breathe* ! (*Falling at* Vas 's *feet*) No, no, madam ! You may sit on the seat !

VAS —(*Sitting down on it*) Sir, whence is that (how can he, i e Charudatta, be) a rich man ?

SAM —

A good man's wealth really consists in his hospitable nature, (otherwise) who does not possess riches which are transitory ? He who knows how to respect (others) knows also (i e can appreciate) the significance of the respect (paid by others to him) (15)

VAS —Well, go on.

SAM —Then that gentleman took me into his personal service on wages, when he had only his good name left to him, I took to gambling as a means of sustenance. Then, my luck going against me, I lost ten gold pieces at play

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मनोरथाभिमुखस्य । अनुक्रोश करुणा । आजीविका वृत्ति । [अपेयेषु नीरसत्वात्पानानर्हजलेषु । श्लाघनीय प्रशसार्ह नामधेय यस्य । चारु दत्त दानं यस्येत्यर्थाव्यभिचारित्वादिति भाव । तालवृन्तक गृहाण गृहीत्वा वीजयेत्यर्थ ।] सत्कारेति । मात्रासमकम् । प्रतिपाद चलाचले धणे शे इत्येकारत्रय लघु । छन्दोनुरोधात् । सत्कारधन [सत्कार अन्येषामादरदर्शन धन यस्य स । चलाचलमस्थिरम् । कस्य न भवति सर्वस्यापि भवतीत्यर्थ । सज्जनत्व न धननिबन्धनमित्यर्थ] य पूजितुमपि न जानाति स पूजाविशेष जानाति । अपि तु न जानात्येव ॥ १५ ॥ सवृत्तिकृतवर्तन । चारित्रमात्रावशेषे धनशून्ये तस्मिन् । [वासपादपस्य निवासवृक्षस्य

माथुर—उत्सादितोऽस्मि । मुषितोऽस्मि । (उच्छादिदो ह्मि । मुसिदो ह्मि ।)

संवाहक—एतौ तौ सभिकद्यूतकरौ मामनुसरतः । साम्प्रतं श्रुत्वाऽऽर्या प्रमाणम् । (एदे दे शहिअजूदिअला मं अणुशलअन्ति । शंपदं शुणिअ अज्जआ पमाणम् ।)

वसन्तसेना—मदनिके वासपादपविसंष्ठुलतया पक्षिण इतस्ततोऽप्याहिण्डन्ते । चेटि तद्गच्छ । एतयोः सभिकद्यूतकरयोरयमार्य एव प्रतिपादयतीति इदं हस्ताभरणकं त्वं देहि । (इति हस्तात्कटकमाकृष्य चेटया प्रयच्छति ।) (मदणिए वासपादवविसंठुलदाए पक्खिणो इदो तदो वि आहिण्डन्ति । हञ्जे ता गच्छ । एदाणं सहिअजूदिअराणं अअं अज्जो ज्जेव पडिवादेदि त्ति इमं हत्थाभरणअं तुमं देहि ।)

चेटी—(गृहीत्वा ।) यदार्याऽऽज्ञापयति । (इति निष्क्रान्ता ।) (जं अज्जआ आणवेदि ।)

माथुर—उत्सादितोऽस्मि मुषितोऽस्मि । (उच्छादिदो म्हि । मुसिदो म्हि ।)

चेटी—यथैतावूर्ध्वं प्रेक्षेते दीर्घं निश्वसितो विचारयतश्चाभिलपतश्च द्वारनिहितलोचनौ तथा तर्कयाम्येतौ तौ सभिकद्यूतकरौ भविष्यतः । (उपगम्य ।) आर्य वन्दे । (जधा एदे उद्धं पेक्खन्ति दीहं णीससन्ति विसूरअन्ति अ अहिलहन्ति अ दुआरणिहिदलोअणा तधा तक्केमि एदे दे सहिअजूदिअरा हुविस्सन्ति । अज्ज वन्दामि ।

माथुर—सुखं तव भवतु । (सुहं तुए होदु ।)

चेटी—आर्य कतरो युवयोः सभिकः । (अज्ज कदमो तुम्हाणं सहिओ ।)

माथुर—

> कस्य त्वं तनुमध्ये अधरेण रतवण्टदुर्विनीतेन ।
> जल्पसि मनोहरवचनमालोकयन्ती कटाक्षेण ॥ १६ ॥

नास्ति मम विभवः । अन्यत्र व्रज ।

> (कस्स तुहं[1] तणुमज्झे अहरेण रददठ्ठदुव्विणीदेण
> जम्पसि मणहलवअणं आलोअन्ती कडक्खेण ॥

णत्थि मम विहवो । अण्णत्त व्वज ।)

चेटी—यदीदृशानि ननु मन्त्रयसे तदा न भवसि द्यूतकरः । अस्ति कोऽपि युष्माकं धारकः । (जइ ईदिसाइं ण मन्तेसि ता ण होसि जूदिअरो । अत्थि को वि तुम्हाणं धारओ ।

माथुर—अस्ति । दशसुवर्णं धारयति । किं तस्य । (अत्थि । दशसुअण्णं धालेदि । किं तस्स ।)

चेटी—तस्य कारणादार्येदं हस्ताभरणं प्रतिपादयति । न हि न हि । स एव प्रतिपादयति । (तस्स कारणादो अज्जआ इमं हत्थाभरणं पडिवादेदि । ण हि ण हि । सो ज्जेव पडिवादेदि ।)

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१ तुम.

MA —I am totally undone ! I am robbed !

SAM —Here are they, the keeper and the gamester, both on my track. So now, having heard (my story), your ladyship may decide (what to do)

VAS —Madanika, the birds wander anywhere at random, when the tree whereon they dwell is tottering Go, then, girl, and give this bracelet (*lit.* hand-ornament) to those two, the keeper and the player, saying that it is given by this gentleman himself. (*She removes the bracelet from her hand and gives it to the* Maid).

THE MAID—(*Taking it*) As your ladyship commands (*Exit*)

MA —I am totally undone ! I am robbed !

THE MAID—As these two are looking upwards, sighing deeply, pondering, and talking with their eyes fixed on our door, I guess that these must be those very persons, the keeper and the gamester (*Approaching*). Sir, I bow to you !

MA —May you fare well !

THE MAID—Sir, which of you two is the keeper ?

MA—

O you slender-waisted damsel ! With your lower lip bitten in love sport and looking ungainly, to whom are you addressing alluring words, casting side-glances ? (16)

I am not a rich man. So go elsewhere

THE MAID—If you can talk thus, then surely you can't be the gambler.—Is there any person who owes you money ?

MA —There is He owes ten gold-pieces. What of him ?

THE MAID—On his account my lady has given this bracelet—Ah ! no !—he himself has given it

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विसष्ठुलतया अस्थिरतया] पक्षिणो भ्राम्यन्ति । दिनान्ते भूतप्राय इत्यर्थं (?) । आर्य सवाहक । [प्रतिपादयति ददाति ।] अहिणेन्ति अभिनीयन्ते । दुवारमुले द्वार-मूल सुहवा सुभगा । कस्येति । गाथा । दुर्विनीतेन रते दष्टेनाधरेण जल्पसि । [मनोहर-वचनमिति क्रियाविशेषणम्] ॥ १६ ॥ धारयति । यस्य पार्श्वंलभ्यमीदृश त सवाहक कुलपुत्रम् । भूतो गण्ड । सुविधानमित्यर्थं । 'खण्ड' इति मरहट्टप्रसिद्ध. । तत्पुनरपि द्यूत रमामहे । इय कला सवाहनरूपा । शाक्यश्रमणक· शाक्यबौद्धभिक्षु । एतान्य-क्षराणि द्यूतेनेति । गाथा । द्यूतेन तत्कृतं मम सर्बस्माज्जनाद्विभ्यते यत् । 'यद्विरूयत ।

माथुर—(सहर्षं गृहीत्वा ।) अरे भणसि त कुलपुत्रम्—भूतस्तव गण्ड । आगच्छ । पुनर्द्यूत रमस्व । (अले भणेशि त कुलवुत्तम्—भूद तुए गण्डे[१] । आअच्छ । पुणो जूद रमह ।)

(इति निष्क्रान्तौ ।)

चेटी—(वसन्तसेनामुपसृत्य ।) आर्ये परिपुष्टौ गतौ सभिकद्यूतकरौ । (अज्जए पडितुट्ठा गदा सहिअजूदिअरा ।)

वसन्तसेना—तद्गच्छत्वार्यो बन्धुजन समाश्वासयितुम् । (ता गच्छदु अज्जो[२] बन्धुअण समस्सासिदु ।)

सवाहक—आर्ये यद्येव तदिय कला परिजनहस्तगता क्रियताम् । (अज्जए जइ एव्व ता इअ कला पलिअणहत्थगदा कलीअदु ।)

वसन्तसेना—आर्य यस्य कारणादिय कला शिक्ष्यते स एवार्येण शुश्रूषितपूर्व शुश्रूषितव्य । (अज्ज जस्स कारणादो इअ कला सिक्खीअदि सो ज्जेव अज्जेण सुस्सूसिदपुरुव्वो सुस्सूसिदव्वो ।)

सवाहक—(स्वगतम् ।) आर्यया निपुण प्रत्यादिष्टोऽस्मि । कथ प्रत्युपकरिष्ये । (प्रकाशम् ।) आर्ये अहमेतेन द्यूतकरापमानेन शाक्यश्रमणको भविष्यामि । तत्सवाहको द्यूतकर शाक्यश्रमणक सवृत्त इति स्मर्तव्यान्यार्ययैतान्यक्षराणि । (अज्जआए णिउणं पच्चादिट्ठो म्हि । कध पच्चुवकलिश्शम् । अज्जए अह एदिणा जूदिअलावमाणेण शक्कशमणके हुविश्शम् । ता सवाहके जूदिअले शक्कशमणके शवुत्तेत्ति शुमलिदव्वा अज्जआए एदे अक्खलु ।)

वसन्सेना—आर्य अल साहसेन । (अज्ज अल साहसेण ।)

सवाहक—आर्ये कृतो निश्चय । (इति परिक्रम्य ।)

> द्यूतेन तत्कृत मम यद्विहस्त जनस्य सर्वस्य ।
> इदानीं प्रकटशीर्षो नरेन्द्रमार्गेण विहरिष्यामि ॥ १७ ॥

(अज्जए कले णिच्चए ।)

> (जूदेण त कद मे ज वीहत्थ जणश्श शव्वश्श ।
> एण्हि पाअडशीशे णलिन्दमग्गेण विहलिश्शम् ॥)

(नेपथ्ये कलकल)

सवाहक—(आकर्ण्य ।) अरे किं न्विदम् । (आकाशे ।) किं भणथ—एष खलु वसन्तसेनाया. खुण्टमोडको नाम दुष्टहस्ती विचरतीति । अहो आर्याया गन्धगज प्रेक्षिष्ये गत्वा । अथ वा किं ममैतेन । यथाव्यवसितमनुष्ठास्यामि । (इति निष्क्रान्त ।) (अले किं ण्णेदम् । किं भणाध—एशे क्खु वशन्तशेणआए खुण्टमोडके णाम दुट्ठहत्थी विअलेदि त्ति । अहो अज्जआए गन्धगअ पेक्खिश्श गदुअ । अह वा किं मम एदिणा । जधाववशिद अणुचिट्ठिश्शम् ।)

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१ गन्धु. २ अज्ज बन्धुअणो समस्ससदु (अद्य बन्धुजन समाश्वसितु)

MA —(*Joyfully taking it*) Aye, you say to that good chap t we have got the security, so he might come and again have irow at dice

(*Exeunt both*)

THE MAID—(*Approaching* Vas) Mistress, the keeper and gamester have both gone away satisfied

VAS —Then you may depart, sir, and comfort your (anxious) itives

SAM —Madam, if so, then kindly allow this art (of mine) to imparted to your made-servants

VAS,—Sir, you should (go and) serve that same person whom i served before, for whose sake this art is to be learnt (by us)

SAM —(*To himself*) Her ladyship has skilfully declined my er! How then shall I repay her kindness ? (*Aloud*) Madam, ng thus disgraced as a gambler I will now become a Buddhist nk So madam should carefully remember these words *viz* it Samvahaka the gambler has turned a Buddhist monk

VAS —Sir, don't be rash

SAM —Madam, my resolve is taken (*Walking about*)

Gambling has done to me that which places me beyond the wer of all people Now I will roam about on the king's highway ely holding up my head (17)

(*An uproar behind the Scenes*)

SAM.—(*Listening*) Ah! What may this be ? (*In the void*) hat say you ?—'Here has broken loose Vasantasena's rogue phant named Khuntamodaka ? Oh! I shall then go and have look at her ladyship's Scent-elephant Or rather, what have o do with this ? I shall do as I have resolved (*Exit*)

स्य जनस्य ' इति प्राचीनटीका । [सर्वजनस्य यद्विहस्त हस्तशब्देन हस्तशस्त्र गतहस्तशस्त्र भवति निर्भयमित्यर्थ.। तन्मम द्यूतेन कृतमिति वाक्यार्थ । ल दी] नी द्यूतदेयदशसुवर्णदेयकाले । प्रकटशीर्षो नरेन्द्रमार्गेण विहरिष्यामि । भय-हादित्याशय ॥ १७ ॥ [खुण्टमोडक. स्तम्भभञ्जक ।] विअलेदि विचरति । न्धप्रधानो गज' गन्धगज । तदुक्त पालकाप्ये—' यस्य गन्ध समाघ्राय न ठन्ति प्रतिद्विपा. । त गन्धहस्तिन प्राहुर्नृपतेर्विजयावहम् ' इति ।] ' विकलयति ' ोके । गरुअदा गुरुत्वम् । महावैभवशालित्वात् । यथाव्यवसित परिव्रज्यानुष्ठान-

(तत[1] प्रविशत्यपटीक्षेपेण प्रहृष्टो विकटोज्ज्वलवेष कर्णपूरक ।)

कर्णपूरक —कुत्र कुत्रार्या । (कहिं कहिं अज्जआ ।)

चेटी—दुर्मनुष्य कि त उद्वेगकारण यदग्रतोऽवस्थितामार्यां न प्रेक्षसे । (दुम्मणुस्स किं ते उव्वेअकालण ज अग्गदो वट्ठिद अज्जअ ण पेक्खसि ।)

कर्णपूरक —(दृष्ट्वा ।) आर्ये वन्दे । (अज्जए वन्दामि ।)

वसन्तसेना—कर्णपूरक परितुष्टमुखो लक्ष्यसे । तत्किं न्विदम् । (कण्णऊरअ परितुट्ठमुहो लक्खीअसि । ता किं ण्णेदम् ।)

कर्णपूरक —(सविस्मयम् ।) आर्ये वञ्चिताऽसि यथाऽद्य कर्णपूरकस्य पराक्रमो न दृष्ट. । (अज्जए वञ्चिदासि जाए अज्ज कण्णऊरअस्स परक्कमो ण दिट्ठो ।)

वसन्तसेना—कर्णपूरक किं किम् । (कण्णऊरअ किं किम् ।)

कर्णपूरक —शृणोत्वार्या । य स आर्याया खुण्टमोडको नाम दुष्टहस्ती स आलानस्तम्भ भङ्क्त्वा महामात्र व्यापाद्य महन्त सक्षोभ कुर्वन्राजमार्गमवतीर्ण । ततोऽत्रान्तरे उद्घुष्ट जनेन—

'अपनयत बालकजन त्वरितमारोहत वृक्षप्रासादम् ।
किं न खलु प्रेक्षध्व पुरतो दुष्टो हस्तीत एति' ॥ १८ ॥

अपि च ।

विचलति नूपुरयुगल छिद्यन्ते च मेखला मणिखचिता ।
वलयाश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिबद्धा ' ॥ १९ ॥

ततस्तेन दुष्टहस्तिना करचरणरदनै फुल्लनलिनीमिव नगरीमुज्जयिनीमवगाहमानेन समासादित परिव्राजक । त च परिभ्रष्टदण्डकुण्डिकाभाजन शीकरैः सिक्त्वा दन्तान्तरे क्षिप्त प्रेक्ष्य पुनरप्युद्घुष्ट जनेन—हा परिव्राजको व्यापाद्यत इति । (सुणादु अज्जआ । जो सो अज्जआए खुण्टमोडओ णाम दुट्ठहत्थी सो आलाणत्थम्भ[2] भञ्जिअ महमेत्थ वावादिअ महन्त सखोह करन्तो राअमग्ग ओदिण्णो । तदो एत्थन्तरे उग्घुट्ठ जणेण—

'अवणेअ बालअजण तुरिद आरुहध वुक्खपासादम्[3] ।
किं ण[4] हु पेक्खध पुरदो दुट्ठो हत्थी इदो एदि ' ॥

अवि अ ।

'विचलइ णेउरजुअल छिज्जन्ति अ मेहला मणिक्खइआ ।
वलआ अ सुन्दरदरा रअणङ्कुरजालपडिबद्धा ' ॥

तदो तेण दुट्ठहत्थिणा कलचलणरदणेहि फुल्लणलिणिं विअ णअरिं उज्जइणिं अवगाहमाणेण समासादिदो परिव्वाजओ । त च परिब्भट्ठदण्डकुण्डिआभाअण सीअरेहिं सिञ्चिअ दन्तन्तरे क्खित्त पेक्खिअ पुणो वि उग्घुट्ठ जणेण—हा परिव्वाजओ वावादीअदि त्ति ।)

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१ प्रविश्य कर्णपूरो हृष्टोऽपटी०, प्रविशत्यपटा० २ खम्भ ३ रुक्ख ४ उण.

(*Then enter with a toss of the curtain* Karnapuraka *highly jubilant and in a formidable and gaudy dress*)

KAR —Where, where is her ladyship ?

THE MAID—You rude fellow, what is the cause of your excitement that you do not see her ladyship seated just in your front ?

KAR —(*Seeing*) Madam, I bow to you !

VAS.—Karnapuraka, you seem to be mightily pleased, from your face ! So what can this be ?

KAR —(*With great pride*) My lady, you've missed a treat (*lit* you have been cheated) inasmuch as you saw not Karnapuraka's exploit, to-day !

VAS —Karnapuraka, what is it, what is it ?

KAR —May your ladyship listen —That rogue elephant of yours, called Khuntamodaka,—he broke the post to which he was tied, killed his keeper, and got down to the king's highway, causing tremendous excitement Then in the meantime people began to shout out—

'Remove the children—Quickly mount trees or house-tops —Don't you see that the furious elephant is just coming towards you this way ?" (18)

And again—

"Pairs of anklets have dropped off ! Broken are girdle-zones set with jewels ! And so, too, are very lovely bracelets inlaid with a network of the shooting rays of gems !" (19)

Then that rogue elephant came upon a monk, as he was dashing through the city of Ujjayini, as though it were a lake full of blooming lotuses through which he was wading with his trunk legs and tusks Seeing that he discharged a shower of spray at the monk who had (already, in fear) dropped his staff, his gourd, and his alms pot, and took him up between his tusks, the people again shouted out—"Oh ! The monk is being killed !"

रूपम् । [दुर्मनुष्य तस्य सम्भ्रमपारवश्यादेवमुक्तम् ।] अज्जअं वसन्तसेनाम् । आलानस्तम्भं बन्धनस्तम्भम् । महामात्र हस्त्यारोहम् । अपनयतेत्यादि । गाथाद्वयम् ॥ १८ ॥ विचलतीति । नूपुर वलयाश्च विघटन्ते [भयसम्भ्रमाद् दूरमप-

वसन्तसेना—(ससम्भ्रमम् ।) अहो प्रमाद । अहो प्रमाद । (अहो पमादो । अहो पमादो ।)

कर्णपूरक—अल सम्भ्रमेण । शृणोतु तावदार्या । ततो विच्छिन्नविसष्ठुल-शृङ्खलाकलापमुद्वहन्त दन्तान्तरपरिगृहीत परिव्राजकमुद्वहन्त त प्रेक्ष्य कर्णपूरकेण मया—न हि न हि । आर्याया अन्नपिण्डपुष्टेन दासेन—वामचरणेन द्यूतलेखक उद्घुष्योद्घुष्य त्वरितमापणाल्लोहदण्ड गृहीत्वाऽऽकारित स दुष्टहस्ती । (अल सभमेण । सुणादु दाव अज्जआ । तदो विच्छिण्णविसठुलसिङ्खलाकलावअ उव्वहन्त दन्तन्तरपरिग्गहिद परिव्वाजअ उव्वहन्त त पेक्खिअ कण्णऊरएण मए—ण हि ण हि । अज्जआए अण्णपिण्डउठ्ठेण दासेण—वामचलणेण जूदलेक्खअ उग्घुसिअ उग्घुसिअ तुरिद आवणादो लोहदण्ड गेण्हिअ आआरिदो सो दुट्ठहत्थी ।)

वसन्तसेना—ततस्तत । (तदो तदो ।)

कर्णपूरक—

आहत्य सरोष त हस्तिन विन्ध्यशैलशिखराभम् ।
मोचितो मया स दन्तान्तरसस्थित परिव्राजक ॥ २० ॥

(आहणिऊण सरोस त हत्थि विञ्झसैलसिहराभम् ।
मोआविओ मए सो दन्तन्तरसठिओ[1] परिव्वाजओ ।)

वसन्तसेना—सुष्ठु त्वया कृतम् । ततस्तत । (सुट्ठु दे किदम् । तदो तदो ।)

कर्णपूरक—तत आर्ये साधु रे कर्णपूरक साधु इत्येतावन्मात्र भणन्ती विषमभराक्रान्ता इव नौरेकत पर्यस्ता सकलोज्जयिन्यासीत् । तत आर्ये एकेन शून्यान्याभरणस्थानानि परामृश्याध्र्व प्रेक्ष्य दीर्घं नि श्वस्याय प्रावारको ममोपरि क्षिप्त । (तदो अज्जए साहु रे कण्णऊरअ साहु त्ति एत्तिअमेत्त भणन्ती विसम-भरक्कन्ता विअ णावा एक्कदो पल्हत्था मअला उज्जइणी आसि । तदो अज्जए एक्केण सुण्णाइ आहरणट्ठाणाइ परामसिअ उद्ध पेक्खिअ दीह णीससिअ अअ पावारओ मम उवरि खित्तो[2] ।)

वसन्तसेना—कर्णपूरक जानीहि तावत्किमेष जातीकुसुमवासित प्रावारको न वेति । (कण्णऊरअ जाणीहि दाव किं एसो जादीकुसुमवासिदो पावारओ ण वेत्ति ।

कर्णपूरक—आर्ये मदगन्धेन सुष्ठु त गन्ध न जानामि । (अज्जए मदगन्धेण सुट्ठु त गन्ध ण जाणामि ।)

वसन्तसेना—नामापि तावत्प्रेक्षस्व । (णाम पि दाव पेक्ख ।)

कर्णपूरक—इद नाम । आर्यैव वाचयतु । (इति प्रावारकमुपनयति ।) (इम णाम । अज्जआ एव्व वाएदु ।)

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१ परिट्ठिदो २ णिक्खित्तो.

VAS.—(*In agitation*) Oh! the carelessness! Oh! the mishap!

KAR.—Away with agitation! May your ladyship just listen—Then seeing the elephant who carried along a mass of broken chains that were dangling about and bore that monk held between his tusks, I, Karnapuraka—no, no! This slave nourished upon the rice-balls got from your ladyship—running in a zigzag way, calling out (assuring words all the while) to that writer of gambling-scores (i e the monk), quickly seized an iron bar from a shop and challenged that mad elephant (to halt)

VAS —What happened then?

KAR —

I struck at that infuriated elephant who looked like a peak of the Vindhya mountain, and released that recluse held between his tusks (20)

VAS —It was bravely done by you! What followed?

KAR —Then, lady, like a boat unevenly loaded with freight, all Ujjayini crowded over on one side, simply calling out 'Bravo! Karnapuraka, Bravo!' Then, lady, one person (from amongst them), touching those parts of his body where he should have had ornaments, and finding that they weren't there, looked up, heaved a deep sigh, and threw this cloak over me

VAS —Karnapuraka, just see whether that cloak is scented with jasmine flowers or not

KAR —Lady, owing to the smell of ichor I cannot well distinguish its scent

VAS —Just see if it has any name

KAR —Here's a name May madam read it herself (*Takes the cloak to her*)

सरन्तीना स्त्रीणामिति शेष । रत्नाङकुराणा प्रसृमररत्नकिरणाना जालै प्रतिबद्धा स्यूना]॥ १९ ॥ समासादित प्राप्त । परिव्राजक. सवाहक एव भिक्षुकरूप फुल्लनलिनी पुष्पितकमलिनीमिव । कुण्डिका कमण्डलु । [हस्तिना करशीकरै सिक्त्वा ।] [विच्छिन्ना त्रुटिता अत एव निसष्ठुला स्खलन्ती शृङ्खला तस्या कलाप गुणमेलक तम् ।] विसष्ठुलशृङ्खलाकलापमिति क्रियाविशेषणम् । [वाम-चलनेन वक्रगत्या] द्यूतलेखकमुत्प्रार्थ्य । आपणात्क्रयविक्रयस्थानात् । [आकारित: स्पर्धयाऽऽहूतः ।] आहत्येति । गाथा । [आहत्य लोहदण्डेन प्रहृत्य ।] स परि-व्राजक. ॥ २० ॥ पल्हत्था पर्यस्ता । परामुसिअ परामृश्य । आ सोहदीति । मया

वसन्तसेना—आर्यचारुदत्तस्य। (इति वार्चयित्वा सस्पृह गृहीत्वा प्रावृणोति।) (अज्जचारुदत्तस्स।)

चेटी—कर्णपूरक शोभते आर्याया प्रावारक। (कण्णऊरअ सोहदि अज्जआए पावारओ।)

कर्णपूरक—आ शोभत आर्याया प्रावारक। (आ सोहदि अज्जआए पावारओ।)

वसन्तसेना—कर्णपूरक इद ते पारितोषिकम्। (इत्याभरण प्रयच्छति।) (कण्णऊरअ इद दे पारितोसिअम्।)

कर्णपूरक—(शिरसा गृहीत्वा प्रणम्य च।) साम्प्रत सुष्ठु शोभत आर्याया प्रावारक। (सपद सुट्ठु सोहदि अज्जआए पावारओ।)

वसन्तसेना—कर्णपूरक एतस्या वेलाया कुत्रार्यचारुदत्त। (कण्णऊरअ एदाए वेलाए कहिं अज्जचारुदत्तो।)

कर्णपूरक—एतेनैव मार्गेण प्रवृत्तो गन्तु गेहम्। (एदेण ज्जेव मग्गेन पवुत्तो गन्तु गेहम्।)

वसन्तसेना—चेटि उपरितनमलिन्दकमारुह्यार्यचारुदत्त पश्याम। (हञ्जे उवरिदण [1]अलिन्दअ आरुहिअ अज्जचारुदत्त पेक्खेम्ह।)

(इति निष्क्रान्ता सर्वे।)

(इति [2] द्यूतकरसंवाहको नाम द्वितीयोऽङ्क।)

साहसार्जितेन न युक्तमेतदिति भाव। प्रवृत्तश्चलित॥

इति द्यूतकरसवाहको नाम द्वितीयोऽङ्क।

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१ आलि० २ इति मृच्छकटिकायां

तृतीयोऽङ्कः

(ततः[1] प्रविशति चेटः ।)

चेटः —

सुजनः खलु भृत्यानुकम्पकः स्वामी निर्धनकोऽपि शोभते ।
पिशुनः पुनर्द्रव्यगर्वितो दुष्करः खलु परिणामदारुणः ॥ १ ॥

अपि च ।

सस्यलम्पटबलीवर्दो न शक्यो वारयितु-
मन्यकलत्रप्रसक्तो न शक्यो वारयितुम् ।
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितुं
योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥ २ ॥

(सुअणे[2] क्खु भिच्चाणुकम्पके शामिए णिद्धणके वि शोहदि ।
पिशुणे उण दव्वगव्विदे दुक्कले क्खु पलिणामदालुणे[3] ॥

अवि अ ।

शश्शपलक्कबलद्दे ण शक्कि वालिदुं अण्णकलत्तपशत्ते ण शक्कि वालिदुम् ।
जूदपशत्तमणुश्शे ण शक्कि वालिदुं जे वि शहाविअदोशे ण शक्कि वालिदुम् ॥)

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१ प्रविश्य चेटः २ एतत्समानार्थकः पाठान्तरः छन्दोभिन्नश्च—

सुअणे हु कुभिच्चपालए धणहीणे अपहू वि शोहदि ।
पिशुणे उण दव्वगव्विदे ण अ लच्छीविहवावलविदे ॥

(सुजनः खलु कुभृत्यपालको धनहीनोऽप्रभुरपि शोभते ।
पिशुनः पुनर्द्रव्यगर्वितो न च लक्ष्मीविभवावलम्बितः ॥)

[अस्य ल० दी० कृत व्याख्यानं—कुभृत्यस्यापि मादृशस्य कार्यकरणासमर्थस्य वर्धमानकादेरपि पालकः । किं पुनर्वाच्यं सुभृत्यपालकः इति । ईदृशः सुजनः इ० । पिशुनः पुनः प्रभुः लक्ष्मीविभवावलम्बितो यतोऽतो द्रव्यगर्वितः इत्येव पौनरुक्त्यं परिहरणीयम् ।
३ अस्मात्परमिदं पद्यद्वयं क्वचित्—तिउसाह हु विंट तित्तउ तित्तउ बम्हणे निलक्खले । अलसबहुआ वि त्तित्तिआ ण जणाहदलिद्द तित्तए ॥ (त्रपुषस्य वृन्तं तिक्तं तिक्तो ब्राह्मणो निरक्षरः । अलसा वधूरपि तिक्ता न जन्मदरिद्रस्तिक्तः ॥) अपि च । कुणाडअ ण रोएइ पढुमकालअ असई । सइत्तणे सा गव्वइ अचल लब पढुम एच्छइ ॥ (कुनाटकं न रोचते प्रथमकालमसती । सतीत्वे सा गर्वति अञ्चलं दीर्घं प्रथम माच्छादयति ॥) ४ अण्णपशत्तकलत्ते (अन्यप्रसक्तकलत्रम्)

ACT III

(Then enter Cheta)

CHETA--

A master who is kind and compassionate to his servants, is pleasing (*lit* shines) even though he may be poor But again, one who is mean and purse proud is forsooth difficult to serve, and proves formidable in the end * (1)

Moreover--

It is not possible to turn away a bull who is greedy of corn, nor a man who is deeply attached to another's wife, nor one who is addicted to gambling, nor is it possible to cure what is one's natural defect (2)

[चेटोऽय वर्धमानकनामा चारुदत्तस्येति बोध्यम् ।] सुजन इति । वैतालीयम् । 'सुअणे' इत्येकारो लघु छन्दोनुरोधात् । [स्वामी सुजन तथा भृत्येषु दयावान् निधनकोऽपि शोभते खलु । स पिशुन दुर्जन चेत् दुष्कर दुसेव्य इत्यर्थ । परिणामे सुसेवितोऽपि अवसाने फलदानसमये दारुण च । अनेन शकार कटाक्षित । अत्र पूर्वार्धेन चारुदत्तस्योत्तरार्धेन च शकारस्य तादृशप्रस्तुतस्य वर्णने-नात्रगमादप्रस्तुतप्रशसालकार ।] खलु यस्मादर्थे । दुष्करो यत अत परिणामदारुण. ॥ १ ॥ सस्येत्यादि । शक्वरी जाति । पल्लको लम्पट । 'पडकल्ला' इति महाराष्ट्र-भाषायाम् । योऽपि स्वाभाविको दोष सोऽपीत्यर्थ न शक्यो वारयितुम् । अतिरिक्तदातृत्व दोष एवेति । त च मम स्वामी न त्यजतीति भाव ॥ २ ॥ गन्धव्व गन्धर्वम । गीतमित्यर्थ । उत्कण्ठितस्येति । ['सर्वेन्द्रियसुखास्वादो यत्रास्तीत्य भिमन्यते । तत्प्राप्तीच्छा ससकल्पामुत्कण्ठा कवयो विदु ॥ ' इत्युक्तलक्षणा उत्कण्ठा

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* Instead of this some MSS read—"A good man (master) who keeps in his service servants even though they be worthless, and who is himself poor and without power, is pleasing (*lit* shines), but not so a purse-proud, mean master, laden though he may be with immense wealth "

After this some MSS also read the following two verses —"The stalk of a cucumber is bitter (in taste), an illiterate Brahmana is bitter (*i e* unwelcome), so, too, is a lazy wife, and a man who is poor from his very birth "

"First an unchaste woman does not like to behave virtuously, which to her is unpleasant acting, but she feels proud when she behaves like a chaste woman, and in the beginning she covers her (upper) body with a long hem (as becomes a chaste lady) "

काऽपि वेलाऽऽर्यचारुदत्तस्य गान्धर्वं श्रोतु गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नागच्छति । तद्यावद्बहिर्द्वारशालाया गत्वा स्वप्स्यामि । (इति तथा करोति ।)
(का वि वेला अज्जचारुदत्तश्श गन्धव्व शुणिदु गदश्श । अदिक्कमदि अद्धलअणी । अज्ज वि ण आअच्छदि । ता जाव बाहिलदुआलशालाए गदुअ शुविश्शम् ।)

(तत प्रविशति चारुदत्तो विदूषकश्च ।)

चारुदत्त —अहो[१] साधु साधु रेभिलेन[२] गीतम् । वीणा हि नामासमुद्रोत्थित रत्नम् । कुत[३] ।

उत्कण्ठितस्य हृदयानुगुणा वयस्या
सकेतके चिरयति प्रवरो विनोद ।
सस्थापना प्रियतमा विरहातुराणां
रक्तस्य रागपरिवृद्धिकर[४] प्रमोद ॥ ३ ॥

विदूषक —भो एहि । गृह गच्छाव । (भो एहि । गेह गच्छेम्ह ।)

चारुदत्त —अहो सुष्ठु भावरेभिलेन गीतम् ।

विदूषक —मम तावद्द्वाभ्यामेव हास्य जायते । स्त्रिया सस्कृत पठन्त्या मनुष्येण च काकली गायता । स्त्री तावत्सम्कृत पठन्ती दत्तनवनस्येव गृष्टिरधिक सूसूशब्द क रोति । मनुष्योऽपि काकली गायञ्शुष्कसुमनोदामवेष्टितो वृद्धपुरोहित इव मन्त्र जपन्दृढ मे न रोचते । (मम दाव दुवेहिं ज्जेव्व हस्स जाअदि । इत्थिआए सक्कअं पठन्तीए मणुस्सेण अ काअली गाअन्तेण । इत्थिआ दाव सक्कअ पठन्ती दिण्णणवणस्सा विअ गिट्ठी अहिअ सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो सुक्खसुमणोदामवेट्ठिदो बुड्ढपुरोहिदो विअ मन्त जवन्तो दिढ मे ण रोअदि ।)

चारुदत्त — वयस्य सुष्ठु खल्वद्य गीत भावरेभिलेन । न च भवान्परितुष्ट ।

रक्त च नाम मधुर च सम[५] स्फुट च
भावान्वित च ललित च मनोहर च ।
कि वा प्रशस्तवचनैर्बहुभिर्मदुक्तै-
रन्तर्हिता[६] यदि भवेद्वनितेति मन्ये ॥ ४ ॥

सजाता अस्य असौ उत्कण्ठित । विरहोत्सुको वा हृदयानुगुणा मनोनुरूपा वयस्या सखी । सकेतके कृतसकेते जने चिरयति विलम्ब कुर्वति । प्रवर उत्कृष्ट विनोद । विरहातुराणा प्रियतमा अत्यन्तेष्टा सस्थापना शरीरस्वास्थ्यकरण मनस आश्वासो वा । रक्तस्यानुरक्तस्य रागपरिवृद्धिकर प्रमोद । वीणावादनमिति शेष । प्रथमचरणे रूपकालकार । इतरत्र कारणे कार्योपचारादतिशयोक्ति । वसन्ततिलका वृत्तम्] ॥ ३ ॥ [काकली सूक्ष्ममधुरध्वनियक्तां गीतिम् । दत्ता नस्या नासारज्जुर्यस्या.

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१ अहो अहो. २ रेभिलकेन ३ यत . ४ करप्रमोद ५ समस्फुट. ६ अन्तर्हित .

A long time has passed since the noble Charudatta went to attend the musical concert It is past midnight, and still he hasn't come. So then I'll go to the room near the outer entrance, and go to sleep (there) (*He does accordingly*)

(*Then enter* Charudatta *and* Vidushaka)

CHAR.—Oh! Splendid! Rebhila sang just beautifully! The lute is indeed a jewel, (only that it was) not produced from the ocean For—

To a love-sick person, it is a companion agreeable to (the state of) his heart, if the lover who has made an appointment is long in coming, it serves as an excellent means to pass time, to those suffering from (the pangs of) separation, it is the most welcome means of consolation, and to a person actually in love, it yields delight that intensifies his passion (3)

VIDUSHAKA—Sir, come along, let us go home

CHAR —Master Rebhila did, indeed, sing charmingly!

Vid —As for me, a smile is produced in me by two things by a woman reading Sanskrit, and by a man singing in a low, sweet tone For when a woman reads Sanskrit, she noisily snuffles (*lit* makes a 'Soo, Soo' sound), like a young cow that has had a new rope put through the septum of her nose A man, too, when he is singing in a low, sweet tone, is emphatically not to my liking, like an old priest repeating *Mantras* and having a garland of dried-up flowers (round his neck)

CHAR —Friend, Master Rebhila did indeed, sing wonderfully to day! And (how is it that) you were not pleased?

Really his song was impassioned, sweet, smooth, clear, and full of emotion, and graceful, and charming Or where is the use of many words of praise uttered by me?—Methinks it was as if some woman concealed who sang (and not he) (4)

सा । नासायै हिता नस्या । गृष्टि सकृत्प्रसूता गौ ।] णस्मा नासिकाविवररज्जु । सुसुआअदीत्यव्यक्तशब्दानुकरणम् । शुष्कसुमनोदामवष्टितत्वेन चिरकालजपप्रवणत्व-मुक्तम् । रक्तमिति । [रक्त रागयुक्तम् । मधुर कर्णस्वादु । सम रागोत्थापकस्वराणा वैपरीत्यरहितम् ।] भावान्वित रत्यास्पदम् । ललित लालित्याख्यधर्मविशेषशालि । [किं वा बहुभि मदुक्तै प्रशस्त प्रशस्ति तस्य वचनै किम् । अन्तर्हिता पुरुषरूपच्छन्ना वनिता यदि भवेदपि नाम स्यादिति मन्ये ।] पिहिता योषिदेव गायति न पुरुष इति

अपि च ।

तं तस्य स्वरसंक्रमं मृदुगिरः[1] श्लिष्टं च तन्त्रीस्वनं[2]
वर्णानामपि मूर्छनान्तरगतं तारं विरामे मृदुम् ।
हेलासंयमितं पुनश्च ललितं रागद्विरुच्चारितं[3]
यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव ॥ ५ ॥

विदूषकः—भो वयस्य आपणान्तररथ्याविभागेषु सुखं कुक्कुरा अपि सुप्ताः । तद्गृहं गच्छावः । (अग्रतोऽवलोक्य ।) वयस्य पश्य पश्य । एषोऽप्यन्धकारस्येवावकाशं ददवन्तरिक्षप्रासादादवतरति भगवांश्चन्द्रः । (भो वअस्स आवणन्तररच्छाविहाएसु सुहं कुक्कुरा वि सुत्ता[4] । ता गेहं गच्छेम्ह । वअस्स पेक्ख पेक्ख । एसो वि अन्धआरस्स विअ अवआसं देन्तो अन्तरिक्खपासादादो ओदरदि भअवं चन्दो ।)

चारुदत्तः—सम्यगाह भवान् ।

असौ हि दत्त्वा तिमिरावकाशमस्तं व्रजत्युन्नतकोटिरिन्दुः ।
जलावगाढस्य वनद्विपस्य तीक्ष्णं विषाणाग्रमिवावशिष्टम् ॥ ६ ॥

विदूषकः—भो इदमस्माकं गेहम् । वर्धमानक वर्धमानक उद्घाटय द्वारम् । (भो एदं अम्हाणं गहं । वड्ढमाणअ वड्ढमाणअ उग्घाटेहि दुआरअं ।)

चेटः—आर्यमैत्रेयस्य स्वरसंयोगः श्रूयते । आगत आर्यचारुदत्तः । तद्यावद् द्वारमस्योद्घाटयामि । (तथा कृत्वा ।) आर्य वन्दे । मैत्रेय त्वामपि वन्दे । अत्र विस्तीर्णे आसने निषीदतमार्यौ । (अज्जमित्तेआह शलशंजोए शुणीअदि । आगदे अज्जचालुदत्ते । ता जाव दुआलअं शे उग्घाटेमि[5] । अज्ज वन्दामि । मित्तेअ तुमं पि वन्दामि । एत्थ वित्थण्णे आशणे णिशीदन्तु अज्जा ।)

(उभौ नाट्येन प्रविश्योपविशतः ।)

विदूषकः—वर्धमानक रदनिकामाकारय पादौ धावितुम् । (वड्ढमाणअ रअणिअं सद्दावेहि पादाइं धाइदुम् ।)

चारुदत्तः—(सानुकम्पम् ।) अलं सुप्तजनं प्रबोधयितुम् ।

चेटः—आर्य मैत्रेय अहं पानीयं गृह्णामि । त्वं पादौ धाव । (अज्ज मित्तेअ अहं पाणिअं गेण्हे । तुमं पादाइं धोवेहि ।)

विदूषकः—(सक्रोधम् ।) भो वयस्य एष इदानीं दास्याः पुत्रो भूत्वा पानीयं गृह्णाति । मां पुनर्ब्राह्मणं पादौ धावयति । (भो वअस्स एसो दाणिं दासीएपुत्तो भविअ पाणिअं गेण्हेदि । मं उण बम्हणं पादाइं धोवावेदि ।)

चारुदत्तः—वयस्य मैत्रेय त्वमुदकं गृहाण । वर्धमानकः पादौ प्रक्षालयतु ।

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१ मृदुगिरा श्लिष्टं २ स्वरं ३ रागाद्द्वि० ४ पसुत्ता ५ देमि (ददामि)

Moreover—

To tell the truth, I feel that, although the time of the musical concert is over, I am as it were still listening, as I walk, to the cadence of the notes of his sweet voice, and to those well-blended notes of the lute, high-pitched when following up with the harmonious swell and fall of the sounds of the syllables (of the song), but low towards the close,—and to the song, sung with due regard to the pitch of sounds, graceful and repeated twice where the *raga* (passion) required it (5)

VID.—Friend, even the dogs are fast asleep in the various lanes that stretch across the market place So let us go home (*Looking before him*) Friend, see, see ! Here is the divine Moon descending from his skyey mansion, as though to make room for darkness !

CHAR.—Your remark is quite proper

There sets the moon, giving room to darkness, and with one end raised upwards, looking as if it were the sharp tip remaining (visible) outside, of the tusk of a wild elephant submerged in water (6)

VID —Well, here's our house Vardhamanaka, Vardhamanaka ! Open the door !

CHETA—I hear the revered Maitreya's voice, the noble Charudatta has arrived Well, then, let me open the door for him (*He does so*) Sir, my bow to you ! Maitreya, to you too ! May you both sit on this commodious seat !

(*Both show that they enter and sit down*).

VID —Vardhamanaka, call Radanika to wash our feet

CHAR —(*With compassion*). You need not awaken a person who is asleeping

CHETA—Sir Maitreya I'll hold the water, and you may wash (Charudatta's) feet

VID —(*Angrily*) Frind, here is this fellow, the son-of-a-slave, going to hold the water, while he wants to make *me*, who am a Brahmana, wash your feet !

CHAR —Friend Mitreya, you may hold the water and, Vardhamanaka will wash my feet

चेट —आर्य मैत्रेय देह्युदकम्। (अज्ज मित्तेअ देहि उदअम्।)

(विदूषकस्तथा करोति। चेटश्चारुदत्तस्य पादौ प्रक्षाल्यापसरति।)

चारुदत्त —दीयतां ब्राह्मणस्य पादोदकम्।

विदूषक —किं मम पादोदकैः। भूम्यामेव मया ताडितगर्दभेनेव पुनरपि लोठितव्यम्। (किं मम पादोदएहिं। भूमीए ज्जेव मए ताडिदगद्दहेण विअ पुणो वि लोट्टिदव्वम्।)

चेट —आर्य मैत्रेय ब्राह्मण खलु त्वम्। (अज्ज मित्तेअ बम्हणे क्खु तुमम्।)

विदूषक —यथा सर्वनागानां मध्ये डुण्डुभस्तथा सर्वब्राह्मणाना मध्येऽहं ब्राह्मण । (जधा सव्वणागाण मज्झे डुण्डुहो तधा सव्वबम्हणाणं मज्झे अहं बम्हणो।)

चेट —आर्य मैत्रेय तथाऽपि धाविष्यामि। (तथा कृत्वा।) आर्य मैत्रेय एतत्तत्सुवर्णभाण्डं मम दिवा तव रात्रौ च। तद्गृहाण। (इति दत्त्वा निष्क्रान्त । (अज्ज मित्तेअ तधा वि धोइस्सम। अज्ज मित्तेअ एदं तं शुवण्णभण्डअं मम दिवा तुह लत्तिं च। ता गेण्ह।)

विदूषक —(गृहीत्वा।) अद्याप्येतत्तिष्ठति। किमत्रोज्जयिन्यां चौरोऽपि नास्ति य एतं दास्या पुत्र निद्राचौरं नापहरति। भो वयस्य अभ्यन्तरचतुःशालकं प्रवेशयाम्येनम्। (अज्ज वि एदं चिठ्ठदि। किं एत्थ उज्जइणीए चोरो वि णत्थि जो एदं दासीएपुत्त णिद्दाचोरं ण अवहरदि। भो वअस्स अब्भन्तरचतुस्सालअं पवेसआमि णम्।)

चारुदत्त —

अलं चतुःशालमिमं प्रवेश्य प्रकाशनारीधृत एष यस्मात्।
तस्मात्स्वयं धारय विप्र तावद्यावन्न तस्याः खलु भो समर्प्यते ॥ ७ ॥

(निद्रां नाटयन्[1] 'तं तस्य स्वरसक्रम–' (३।५) इत्यादि पुन पठति ।)

विदूषक —अपि निद्राति भवान्। (अवि णिद्दाअदि भवम्।)

चारुदत्त —अथ किम्।

इयं हि निद्रा नयनावलम्बिनी ललाटदेशादुपसर्पतीव माम्।
अदृश्यरूपा चपला जरेव या मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

भासते। [वसन्ततिलका वृत्तम्]॥४॥ तमिति। [यद्गीतसमये विरतेऽपि गतेऽपि सर्वमिदं शृण्वन्निवाहं गच्छामि तत्सत्यमित्यन्वय । इदं किम्। मृदुगिर कोमलकण्ठस्वरस्य तस्य रेभिलस्य तमिदानीं श्रुतं स्वरसक्रमं स्वराणां निषादर्षभगान्धारषड्जमध्यमधैवतपञ्चमानां सप्तानां प्रसिद्धानां समीचीनं क्रममारोहावरोहरूपम्। शृण्वन्नित्यत्रान्वय सर्वद्वितीयान्तानाम्। श्लिष्टं गीताक्षरैरभिन्नतया श्रूयमाणम्। तन्त्री वीणा तस्या

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१ नाटयति चारु०

CHETA—Sir Maitreya, pour the water

(VID *does accordingly*, Cheta *washes* Char's *feet and moves away*).

CHAR.—You should also pour water over (i. e wash) the Brahmana's (Maitreya's) feet

VID —What good will water for my feet do? I shall again (soon) have to roll on the ground, like a beaten ass?

CHETA—Sir Maitreya, you are indeed, a Brahmana!

VID —Yes I am a Brahmana among all the Brahmanas, like the (harmless and despised) *dundubha* among all the serpents!

CHETA—Sir Maitreya, still I shall wash your feet (*Does so*) Sir Maitreya, here's that golden casket which I have to guard by day and you by night So please take it (*Gives it*). (*Exit*).

VID —(*Taking it*) This still remains with us! What, is there not even a thief in this Ujjayini who would rid me of this vile thing, this robber of my sleep? Friend, I am going to keep it inside, in the interior quadrangle

CHAR.—

Do not take it inside the quadrangle, for it has been worn by a courtesan, therefore, O Brahmana, you should keep it with you till it is returned to her (7).

(*Showing that he is about to sleep, he again recites the former verse, "To tell the truth" &c.*)

VID —Are you going to sleep?

CHAR—Yes

Here is this sleep approaching me as it were from my forehead, seizing my eys, of invisible form and elusive, it gains strength, like old age, overcoming the (opposing) vitality of a person (8)

स्वन च शृण्वन्नित्यर्थ । वर्णानां गानाक्षराणा मूर्छना । 'यथा कुटुम्बिन सर्वे एकीभूता भवन्ति हि । तथा स्वराणा सदोहो मूर्छनेत्यभिधीयते' इति । तस्या अन्तरगत मध्यगतम् । तारमुच्चम् । विरामे समाप्तौ मृदुम् । इदं विशेषणत्रय तन्त्रीस्वनस्येति बोध्यम् । हेला रागस्यारोहावरोहयोरनौचित्यम् । तत्र सयमित नियमितम् । अनौचित्यान्निवृत्तमिति भाव । पुनश्च ललितं रागेषु द्विरुच्चारित द्विस्त्रिरुक्त गीत शृण्वन्नित्यर्थं । इति ल०दी०। शार्दूलविक्रीडित छन्द] ॥ ५ ॥ आपणमध्यरथ्याविभागेषु कुक्कुरा अपि सुप्ता । ओदरदि अवतरति । अस्ताभिमुखं यातीत्यर्थ । असाविति । [हि असौ उन्नते कोटी अग्रे यस्य स उन्नतकोटि इन्दु । अनेनार्धचन्द्रो गम्यते । तिमिरस्य अवकाश

विदूषक —तत्स्वपिव । (नाटयेन स्वपिति[1] ।) (ता सुवेम्ह ।)

(तत प्रविशति शर्विलक ।)

शर्विलक —

कृत्वा शरीरपरिणाहसुखप्रवेश
शिक्षाबलेन च बलेन च कर्ममार्गम् ।
गच्छामि भूमिपरिसर्पणघृष्टपार्श्वो
निर्मुच्यमान इव जीर्णतनुर्भुजङ्ग[2] ॥ ९ ॥

(नभोऽवलोक्य । सहर्षम् ।) अये कथमस्तमुपगच्छति[3] स भवान्मृगाङ्क । तथा हि ।

नृपतिपुरुषशङ्कितप्रचार परगृहदूषणनिश्चितैकवीरम् ।
घनतिमिरनिरुद्धसर्वभावा[4] रजनिरिय जननीव सवृणोति ॥ १० ॥

वृक्षवाटिकापरिसरे सधि कृत्वा प्रविष्टोऽस्मि मध्यमकम् । तद्यावदिदानीं चतु॰-शालकमपि दूषयामि । भो ।

प्रसरणावसर दत्त्वा अस्त व्रजति। जलावगाढस्य जलनिमग्नस्य वनद्विपस्य अवशिष्ट तीक्ष्ण विषाणाग्रमिव दृश्यमान इत्यर्थ । वनपदेन साम्रदन्तवत्त्व व्यज्यते। तेन च तीक्ष्ण विषाणाग्र दन्ताग्रमिवेत्युपमाऽपि सगच्छते। वृत्तमुपजाति] ॥ ६ ॥ सयोग समवधानम् । द्वार देमि ददामि । कवाटमुद्घाटय अवकाश बिभर्मीत्यर्थ । बलमिति । प्रकाशनारी वेश्या [तया धृत परिहित । अत कुटुम्बिन्यलकार-निवेशनस्थाने स्थापयितुमयोग्य इत्यर्थ । उपजाति छन्द] ॥ ७ ॥ इयमिति । मनुष्यसत्त्व । नृसत्ताम् । [मनुष्यसत्त्व मनुष्यबल परिभूय तिरस्कृत्य । उत्प्रेक्षानु-प्राणितोपमालकार । वशस्थ वृत्तम्] ॥८॥ कृत्वेति । [शिक्षाबलेन विद्यासामर्थ्येन बलेन शक्त्या च शरीरस्य परिणाहो विशालता तस्य सुख अक्लिष्ट सुखेन वा प्रवेशो यत्र तादृश कर्ममार्गं भित्तौ सधि कृत्वा भूमिपरिसर्पणेन घृष्टौ पार्श्वौ यस्य तथा गच्छामि । जीर्णतनु कञ्चुकेन निर्मुच्यमान भुजङ्ग इव गच्छामि । उपमा । वसन्ततिलका वृत्तम् ।] यथा जीर्णतनु सर्प मुच्यमानकञ्चुको गच्छति ॥ ९ ॥ नृपतीति । [घन निबिड च तत्तिमिर च तेन निरुद्धा छन्ना सर्वे भावा पदार्था यस्या सा इय रजनि । नृपतिपुरुषेभ्य नगररक्षकेभ्य इत्यर्थ । शङ्कित शङ्कापूर्वं कृत इत्यर्थ । प्रचारो यस्य तम् । परगृहस्य यद् दूषण चौर्येण धनहरण तत्र निश्चि-तश्चासौ एकवीरश्च तम् । मादृशमिति शेष । सवृणोति गोपायति । घन यत्तिमिर प्रेमान्ध्य तेन निरुद्ध सर्वभावो यस्या तादृशी । जननी केवल वात्सल्यप्रेरितेत्यर्थ । यथा कुटिलगामिनमतिदुर्वृत्तमपि स्वपुत्र सवृणोति दूषणाद्रक्षति तथा । घन-पटलतमोनिरुद्धतारा ' इति पाठे घन पटल समूहो यस्य तथाभूत तम तेन निरुद्धा तारा नक्षत्राणि यस्या सा । पक्षे घन यत्पटल नेत्ररोगविशेषस्तस्य तमसा निरुद्धा

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१ स्वपित . २ जीर्णतनू. ३ अस्त ग॰. ४ घनपटलतमोनिरुद्धतारा

VID —Well, we shall both sleep (*Shows that he falls asleep*)

(*Then enter Sarvilaka*),

SAR --

Having made a passage (for my business), by the power of my training and physical strength, (a passage) large enough to easily admit a man of my build, I move about, my sides being scratched by my creeping along the ground, like a snake with his old (worn out) body casting off his slough (9)

(*Looking at the sky joyfully*) Ah! How now! The divine Moon is about to set! For now--

This night, in which all the objects are hidden (from sight) by the pitchy darkness, is concealing me (as fondly) as a mother (conceals her son —a mother) in whom all other sentiments are overpowered by the intense blindness (of love),--(me) who walk about in fear of the king's watchmen, and who, supremely brave, am bent upon burgling the houses of others (10)

Having made a hole in the surrounding wall of the park, I have (now) reached the central building So now I shall force an entry into the (inner) quadrangle also Oh!

व्याप्ता तारा अक्ष्ण कनीनिका यस्या तथाभूता जननो पुत्र सवृणोति आलि- ङ्गनेनाच्छादयति तथा । उपमालकार । पुष्पिताग्रा वत्तम्] ।। १० ।। काममिति । [यत् चौर्यं स्वप्ने निद्रावस्थाया न तु जाग्रदवस्थायामिति भाव । वर्धने प्रसरति तद् इद नीच कर्म इति तथा च यद् विश्वस्तेषु शङ्कारहितेषु वञ्चना प्रतारणा तद्रूप पराभव । इति यद् तद् हि न शौर्यमिति पुरुष काम वदन्तु । काममित्य- र्धाङ्गीकारे । न मम तत्सर्वथा समतम् । स्वाधीना स्वायत्ता वचनीयता निन्दाऽपि वर मनाक् प्रिया । अत्र वचनीयताशब्देन तत्कारण चौर्यादि लक्ष्यते । बद्ध सेवा- ञ्जलिर्न वरम् । श्ववृत्ति सेवा । तदपेक्षया स्वातन्त्र्योपेत चौर्यादिकमपि वरमिति भाव । एतदेव पुरावृत्तोपन्यासेनोत्तम्भयति । हि यत एष मार्ग विश्वस्तवञ्चना- रूप पूर्वं द्रौणिना प्रशस्तवीरेणेत्यर्थं । नरेन्द्राणा सौप्तिकवधे सुप्त निद्रा तत्र भव. सौप्तिक वधस्तत्र कृत अवलम्बित ।] अश्वत्थाम्ना पाण्डवपक्षपातिनो राजानो रात्रौ सधि कृत्वा मारित । सौप्तिकमिति भावक्तान्तादध्यात्मादित्वाठ्ठञ् । शार्दूलविक्री- डित छन्द]।। ११ ।। देश इति । [को नु भित्तीना देश भाग जलावसेकेन शिथिल यस्मिन्खननजन्य शब्द न भवेत् । यत्र च सधि बिल कराल तुङ्ग भीषणो वा अत एव दर्शनान्तरगत न भवेत् । क्षारेण क्षीणतया दुर्बलतया हर्म्यं लोष्टकै कृश

कामं नीचमिदं वदन्तु[1] पुरुषाः स्वप्ने च यद्वर्धते
विश्वस्तेषु च वञ्चनापरिभवश्चौर्यं न शौर्यं हि तत् ।
स्वाधीना वचनीयताऽपि हि वरं बद्धो न सेवाञ्जलि-
र्मार्गो ह्येष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना ॥ ११ ॥

तत्कस्मिन्नुद्देशे[2] सन्धिमुत्पादयामि ।

देशः को नु जलावसेकशिथिलो यस्मिन्न शब्दो भवे-
द्भित्तीनां च न दर्शनान्तरगतः सन्धिः करालो भवेत् ।
क्षारक्षीणतया च लोष्टककृशं जीर्णं[3] क्व हर्म्यं भवे-
त्कस्मिन्स्त्रीजनदर्शनं च न भवेत्स्यादर्थसिद्धिश्च मे ॥ १२ ॥

(भित्तिं परामृश्य ।) नित्यादित्यदर्शनोदकसेचनेन[4] दूषितेयं भूमिः क्षारक्षीणा । मूषिकोत्करश्चेह । हन्त सिद्धोऽयमर्थः । प्रथममेतत्स्कन्दपुत्राणां सिद्धिलक्षणम् । अत्र कर्मप्रारम्भे कीदृशमिदानीं सन्धिमुत्पादयामि । इह खलु भगवता कनकशक्तिना चतुर्विधः सन्ध्युपायो दर्शितः । तद्यथा—'पक्वेष्टकानामाकर्षणमामेष्टकानां छेदनं पिण्डमयानां सेचनं काष्ठमयानां पाटनमिति । तदत्र पक्वेष्टके[5] इष्टकाकर्षणम् । तत्र

शीर्णलोष्टमिति यावत् । अत एव जीर्णमयत्नपाति क्व भवेत् । तथा च कस्मिन्स्थाने स्त्रीजनदर्शनं न भवेत् । स्त्रीणां स्तेयशास्त्रे निषिद्धत्वादिति भावः । मे अर्थसिद्धिश्च भवेत् ।] सन्धिः किंभूतः । दर्शनान्तरगतो दर्शनान्तरं कनकशक्त्यादिमतविशेषस्तदनुगतस्तद्बोधितः । करालो विपरीतः । स्त्रीजनदर्शनं हि तदनिष्टाचरणं वीरजनगर्हितं संभाव्येत । [शार्दूलविक्रीडितं छन्दः] ॥ १२ ॥ [मूषिकोत्करः मूषकोद्धृतमृत्पुञ्जः । स्कन्दपुत्राणां स्कन्दोपजीविचौराचार्याणाम् । कनकशक्तिना कनकस्य शक्तिः आयुधविशेषो यस्य तेन स्कन्देन । पद्मव्याकोशमित्यादि । वैश्वदेवीच्छन्दः । [पद्मव्याकोशादयः सन्धिसंज्ञाः ।] वापी विस्तीर्णमिति द्वे नामनी । यदुक्तवान्—'इष्टकाभित्तौ च संस्कारवशेन पद्मव्याकोशादयः सप्त संज्ञाः ' इति । भास्करो मण्डलाकारः । अन्येऽपि नामसदृशाः सप्त सन्धयः । [आत्मशिल्पं सन्धिनिर्माणकौशलम् ।] ॥ १३ ॥ क्षतास्विति । [क्षारेण क्षतासु जीर्णासु विषमासु कठिनासु च कल्पनासु रचनासु मया पाटितासु । प्रतिवेशिवर्गः आसन्नवर्तिजनसमूहः ।] कौशलं चेति चकारोऽप्यर्थे ॥ १४ ॥ कार्त्तिकेयः परमगुरुः । 'ब्रह्मण्यदेवादयोऽपरगुरवः ' इत्याहुः सर्वे । 'कार्तिकेयविशेषणम् ' इत्येके । 'ब्रह्मण्याय देवाय' इति क्वचित्पाठः । [योगः मायाप्रयोगः तेन साधिता रोचना गोरोचना ।] अनयेति । [समालभ्य लिप्तगात्रम् ।] ॥१५॥ एतेनेति । कर्मसु सन्धिरचनासु कर्ममार्गं प्रवेशानुकूलसन्धिपरिमाणमिति यावत् । भूषणसंप्रयोगानिति कटकादेर्मर्मावकीलकसुश्लिष्टसंयोजनाभेदान् ।

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१ वदन्ति २ कस्मिन्नु देशे, कस्मिन्देशे ३ क्षीण ४ नित्यादित्यादर्शनोदकसेचनेन ५ पक्वेष्टिका.

Let people call, as they will, this a vile trade, which thrives well when people are asleep, and that getting the better of people by cheating them when they are unsuspicious, is mere thieving, and by no means a brave deed Still, even a condemnable position of independence is preferable to serving others with folded hands And this is the path that was followed of yore by Drona's son (Asvatthaman) when he assassinated the Kashatriya princes in sleep (11)

So now, in what spot shall I effect a breach ?

What is that spot which is loose (soft) by being sprinkled over with water, so that it would produce no sound (when being bored through) ? Where could be made a hole in the wall, wide but not in sight (of the passers-by) ? What portion of this building is dilapidated, having its masonry worn out by the corroding action of saline exudations ? And where shall I not come upon (*lit* see) women-folk, and still accomplish my purpose ? (12)

(*Touching the wall*). Here's a spot, worn out by saline action, and weakened by being sprinkled every day with water at the sight of the sun And here's a pile of rubbish excavated by rats ! My purpose in hand here is (as good as) accomplished ! (For) this is the best (*lit* first) omen of success for us thieves, the followers (*lit* sons) of Karttikeya (our patron saint) Now I have to begin my job , what sort of hole shall I make here ? In connexion with this the divine Kanakasakti has laid down four modes of making a breach · they are as follows —to pull out the bricks when they are baked, to chip them off if unbaked, to wet them with water if they are of common clay, and to cut them through if they are of wood Now this is a wall of baked bricks, so I shall have to pull them out Here (seven kinds of holes are possible, *viz*)

[वसन्ततिलक वृत्तम] ।। १६ ।। **शिखेति** । [प्रदीपस्य सुवर्णवत् पिञ्जरा पिङ्गलवर्णा महीतले सन्धिद्वारेण निर्गता पर्यन्ते यत्तमस्तेन समावृता वेष्टिता कषे निकषपाषाणे निवेशिता सुवर्णरेखेव विभाति । उपमा । वंशस्थ वृत्तम्] ।। १७ ।। प्रतिपुरुष कृत्रिमपुरुषाकृतिम् ।] 'प्रतीक्ष्य' इत्यत्र 'प्रतीच्छ्य' इति पाठो दृश्यते । तच्च प्रतीच्छाग्रहण कृत्वेत्यत्रार्थे णिचि समासे क्त्वाप्रत्यये ल्यपि रूपम् । लक्ष्यसुप्त व्याजसुप्तम् । **नि श्वास इति** । [अस्य पुरुषद्वयस्य नि श्वास शङ्कित सजातशङ्क न । शङ्कितस्य पुरुषस्य इव नेत्यर्थ । यत सुविशद स्फीत] । तुल्यमविषममन्तरमन्तरालो यथा

'पद्मव्याकोशं भास्करं बालचन्द्रं
वापी विस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।
तत्कस्मिन्देशे दर्शयाम्यात्मशिल्पं
दृष्ट्वा श्वो यं यद्विस्मयं यान्ति पौराः ॥ १३ ॥

तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तिषु मया निशि पाटितासु
क्षारक्षतासु विषमासु च कल्पनासु ।
दृष्ट्वा प्रभातसमये प्रतिवेशिवर्गो
दोषांश्च मे वदति कर्मणि कौशलं च ॥ १४ ॥

नमो वरदाय कुमारकार्त्तिकेयाय नमः कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय नमो भास्करनन्दिने नमो योगाचार्याय यस्याहं प्रथमः[1] शिष्यः । तेन च परितुष्टेन योगरोचना[3] मे दत्ता ।

अनया हि समालब्धं न मां द्रक्ष्यन्ति रक्षिणः ।
शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति ॥ १५ ॥

(तथा करोति ।) धिक्कष्टम् । प्रमाणसूत्रं मे विस्मृतम् । (विचिन्त्य ।) आ इदं यज्ञोपवीतं[4] प्रमाणसूत्रं भविष्यति । यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यं[5] विशेषतोऽस्मद्विधस्य[6] । कुतः ।

एतेन मापयति भित्तिषु कर्ममार्ग-
मेतेन मोचयति भूषणसंप्रयोगान् ।
उद्घाटको भवति यन्त्रदृढे कपाटे
दष्टस्य कीटभुजगैः परिवेष्टनं च ॥ १६ ॥

स्यादेव वर्तते । कपटसुप्तस्य विषमान्तरालवत्त्वात् । [दृष्टिः गाढं दृढं यथा तथा निमीलिता न विकला विश्लिष्टा अभ्यन्तरे व्याजसुप्तस्य इव न चञ्चला । गात्रं स्रस्ताश्च ते शरीरसंधयश्च तैः शिथिलं विश्लथम् । शय्यायाः प्रमाणं तस्मादधिकं हस्तपादस्य स्वैरप्रसरणात् । व्याजसुप्तो हि न तथा कुर्यात् । तथा च यदि लक्ष्यसुप्तः स्यादभिमुखं दीपं न मर्षयेत्सहेत । तत्प्रकाशमित्यर्थः । अतः परमार्थसुप्तमिदमिति निश्चयः । अत्रोक्तार्थस्य समर्थनाय कारणसमुदायस्योपादानात्समुच्चयालंकारः । शार्दूलविक्रीडितं छन्दः]॥ १८ ॥ [दर्दुरपणवौ वाद्यभेदौ ।] स्फारीभवति । अभिमन्त्रितो बीजविशेषो घनसहितभूतले क्षिप्तो बहुलीभवतीति प्रसिद्धिः । लघुत्वाच्चपलत्वात् । [लघुः नीचः खलु उत्स्वप्नायते न तु महाशयः इति भावः । गोकाम्या गवेच्छा ब्राह्मणकाम्या ब्राह्मणेच्छा । ताभ्यां शापितः शपथं प्रापितः । सति संभवे गोब्राह्मण-

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१ पद्म २ आद्य. ३ रचना. ४ मे यज्ञो०. ५ उपकरणम् ६ ह्यस्म०.

Padmavyakosa, Bhaskara, Balachandra, Vapi, Vistirna, Svastika and Purnakumbha,* So in what spot shall I exhibit my skill, seeing which to morrow the citizens would be filled with astonishment? (13)

Well, in this (particular case of a) baked-brick wall, the *Purnakumbha* breach alone would look well I will make that

When at night other walls were breached by me, as also hard structures, weakened by the action of saltpetre, the neighbours, seeing them in the morning, have condemned my crime, and praised my skill of handiwork as well (14)

My bow to Kumara Karttikeya, the bestower of boons! Reverence to Kanakasakti, the deserving of praise, whose law is divine! Salutation to Bhaskaranandin! And reverence to Yogacharya, whose first pupil I am Highly pleased with me, he gave me magic ointment

When I am besmeared with it, the watchmen will be unable to see me, nor will any weapon striking my body, produce pain (15)

(*He does accordingly*) Ah! Alas! I have forgotten my measuring tape! (*Reflecting*) Well, this sacred thread will serve as the measuring tape! Indeed, the sacred thread is a very important serviceable article to a Brahmana, particularly to one of my profession! For—

With this, one measures the passage to be made in the wall with this one breaks off the fastenings (*e g* hooks &c) of ornaments, this serves as a key when a door is securely locked, and it also serves as a ligature when one is bitten by insects or snakes (16)

योरिच्छा पूरणीयैवास्तिकैरिति धर्मदर्शनराद्धान्त । गोब्राह्मणयोरिच्छाया प्रतिघाते महत्पातकमिति निर्णयसिन्धुप्रमुखग्रन्थेषु स्पष्टम् । इति ल दी.] गोकाम्येति । कामयतेर्लिड्सामान्ये अचो यति पश्चात्स्त्रीत्व विवक्षणीयम् । गोब्राह्मणसहिताया भङ्ग त्व करोषि यदीद न गृह्णासीति शपथार्थं । प्रणयोऽभ्यर्थना । खिगिति । [निर्वेद अस्य सजात इति निर्वेदित न निर्वेदितमनिर्वेदित प्रकृतार्थेऽकृतनिश्चयमित्यर्थ । तथाभूत पौरुष यस्मिन् ।] प्रकरणनिश्चयो निर्वेद तदभावोऽनिर्वेद ॥ १९ ॥ पदशब्द इत्यनेन रदनिकाप्रवेशसूचनम् ।

* These names are significant see Notes for full explanations.

मापयित्वा कर्म समारभे । (तथा कृत्वाऽवलोक्य च ।) एकलोष्टावशेषोऽयं संधिः । धिक्कष्टम्[1] । अहिना दष्टोऽस्मि । यज्ञोपवीतेनाङ्गुलीं बद्ध्वा विषवेगं नाटयति । चिकित्सां कृत्वा ।) स्वस्थोऽस्मि । (पुनः कर्म कृत्वा दृष्ट्वा च ।) अये ज्वलति प्रदीपः । तथा हि ।

शिखा प्रदीपस्य सुवर्णपिञ्जरा महीतले संधिमुखेन निर्गता ।
विभाति पर्यन्ततमः समावृता सुवर्णरेखेव कषे निवेशिता ॥ १७ ॥

(पुनः कर्म कृत्वा ।) समाप्तोऽयं संधिः । भवतु । प्रविशामि । अथ वा न तावत्प्रविशामि । प्रतिपुरुषं निवेशयामि[2] । (तथा कृत्वा ।) अये न कश्चित् । नमः कार्त्तिकेयाय । (प्रविश्य[3] दृष्ट्वा च ।) अये पुरुषद्वयं सुप्तम् । भवतु । आत्मरक्षार्थं द्वारमुद्घाटयामि । कथं जीर्णत्वाद्गृहस्य विरौति कपाटम्[4] । तद्यावत्सलिलमन्वेषयामि । क्व नु खलु सलिलं भविष्यति । (इतस्ततो दृष्ट्वा सलिलं गृहीत्वा क्षिपन्सशङ्कम् ।) मा तावद्भूमौ पतच्छब्दमुत्पादयेत् । भवतु । एवं तावत् । (पृष्ठेन प्रतीक्ष्य कपाटमुद्घाट्य ।) भवतु । एवं तावत् । इदानीं परीक्षे किं लक्ष्यसुप्तमुत[5] परमार्थसुप्तमिदं द्वयम् । (त्रासयित्वा परीक्ष्य च ।) अये परमार्थसुप्तेनानेन भवितव्यम् । तथा हि ।

निःश्वासोऽस्य न शङ्कितः सुविशदस्तुल्यान्तरं[6] वर्तते
दृष्टिर्गाढनिमीलिता न विकला नाभ्यन्तरे[7] चञ्चला ।
गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकं
दीपं चापि न मर्षयेदभिमुखं स्याल्लक्ष्यसुप्तं यदि ॥ १८ ॥

(समन्तादवलोक्य ।) अये कथं मृदङ्गः । अयं दर्दुरः । अयं पणवः । इयमपि वीणा । एते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य[8] गृहमिदम् । अथ वा भवनप्रत्ययात् प्रविष्टोऽस्मि ।

मार्जार इति । [क्रमणे लङ्घने मार्जारः प्रसरणे शीघ्रगमने मृगः । ग्रहेण आक्रमणेन लुञ्चनं लक्ष्यस्य छेदने श्येनः । सुप्तस्यासुप्तस्य च मनुष्यस्य वीर्यस्य शक्तेस्तुलने श्वा । सर्पणे भूमितलवक्रगमने पन्नगः । रूपमाकारः शरीरं पश्वाद्याकृतिर्वेशश्च एतेषां रचने माया । अतिपटुरित्यर्थः । देशभाषान्तरे तत्तद्देशभाषायाः परिज्ञाने भाषणे च वाक् सरस्वती । रात्रिषु दीपः । दीप इव सर्वं निरपेक्षः पश्यामीति भावः । सकटेषु दुर्गमप्रदेशेषु डुडुभः सर्पविशेषः । स्थले वाजी अश्व इव शीघ्रगामी । जले नौरिव प्लवनशीलः । शार्दूलविक्रीडितं वृत्तम् ।] ग्रहणयुक्तमालुञ्चनं ग्रहालुञ्चनम् । श्वा कुक्कुरः । माया शाम्बरी विद्या । रूपमाकारः । वेशोऽलंकारादियोजना ॥२०॥ **भुजग इति ।** [परिसर्पणे सवेगं परिभ्रमणे पतगपतेः गरुडस्य तुल्यः । भुवनस्य

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१ हा धिक्क० २ प्रवेश०. ३ इति प्र० ४ कपाट ५ लक्ष०. ६ स्वप्नान्तर. ७ नाभ्यन्तर. ८ चार्यगृ०

So, I'll take measurements and start on my work (*Does so, then inspecting*) Only one brick remains (to be taken out) from this breach. Ah! Pity! I am bitten by a cobra! (*He binds up his finger with his sacred thread, and shows that he is affected by the poison, then applying the cure*) I am all right now! (*Again works at the breach, observing*) Ah! A lamp is burning!

For—

This flame of the lamp, yellowish like gold, emerging through the hole and lying across the ground, being surrounded by darkness on all sides, looks like a streak of gold scratched on a touch-stone (17)

(*Again working at the breach*) Here's the hole finished! Well, let me get in Or rather, I won't go in at once, I will first shove in a dummy man (*Does so*) Ah! There's nobody about! Bow to Karttikeya! (*Enters, observing*) Ah! Here are a couple of men asleep! Well, I'll open the door to provide a means of escape for myself How! The house being old, the door creaks! Well, now, I'll first look for water Where indeed might water be? (*Searches here and there, finding water, he sprinkles it about, then with apprehension*) I hope it won't make a noise when being sprinkled on the ground Well, now, I will do this (*Looking behind, he opens the door*) Well, this is all right Now I'll see if these two are feigning sleep or are really asleep (*Frightening them, and observing*) Ah! They must be really asleep For—

Their breathing is free (*lit* unsuspicious), is quite distinct, and occurs at regular intervals. Their eyes are firmly closed, they neither *blink* nor are they unsteady behind the lids Their limbs lie loose, owing to the bodily joints being relaxed, and they stretch beyond the limits of the bed Moreover, if they were shamming sleep, they could not have borne the (gleam of the) lamp held before their face (18)

(*Looking about him*) Ah! How now! Here is a tabour, here a flute, and here a *panava*! Here too is a lute, here are reedpipes and here these puppets! How! This turns out to be the house of a professor of music! Or why, I have entered by trusting to the (external grandeur of the) mansion —

तत्किं परमार्थदरिद्रोऽयमुत राजभयाच्चौरभयाद्वा भूमिष्ठं द्रव्यं धारयति। तन्ममापि नाम शर्विलकस्य भूमिष्ठं द्रव्यम्। भवतु। बीजं प्रक्षिपामि। (तथा कृत्वा।) निक्षिप्तं बीजं न क्वचित्स्फारीभवति। अये परमार्थदरिद्रोऽयम्। भवतु। गच्छामि।

विदूषक—(उत्स्वप्नायते।) भो वयस्य संधिरिव दृश्यते। चौरमिव पश्यामि। तद्गृह्णातु भवानेतत्सुवर्णभाण्डम्। (भो वअस्स संधी[1] विअ दिज्जदि। चोरं विअ पेक्खामि। ता गेण्हदु भवं एदं सुवण्णभण्डअम्।)

शर्विलक—किं न खल्वयमिह मां प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति। तत्किं व्यापादयामि उत लघुत्वादुत्स्वप्नायते। (दृष्ट्वा।) अये जर्जरस्नानशाटी-निबद्धं दीपप्रभयोद्दीपितं सत्यमेवैतदलंकरणभाण्डम्। भवतु। गृह्णामि। अथ वा न युक्तं तुल्यावस्थं[2] कुलपुत्रजनं पीडयितुम्। तद्गच्छामि।

विदूषक—भो वयस्य शापितोऽसि गोब्राह्मणकाम्यया यद्येतत्सुवर्णभाण्डं न गृह्णासि। (भो वअस्स साविदोसि गोबह्मणकामाए जइ एदं सुवण्णभण्डअं ण गेह्णसि।)

शर्विलक—अनतिक्रमणीया[3] भगवती गोकाम्या ब्राह्मणकाम्या च। तद्गृह्णामि। अथ वा ज्वलति प्रदीप। अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेय कीटो धार्यते। तं तावत्प्रवेशयामि। तस्यायं[4] देशकाल। एष मुक्तो मया कीटो यात्वेवास्य[5] दीपस्योपरि मण्डलैर्विचित्रैर्विचरति। एष पक्षद्वयानिलेन निर्वापितो भद्रपीठेन[6]। धिक्। कृतमन्धकारम्। अथ वा मयाऽप्यस्मद्ब्राह्मणकुले धिक् कृतमन्धकारम्। अहं हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्र शर्विलको नाम ब्राह्मणो गणिकामदनिकार्थमकार्यमनुतिष्ठामि। इदानीं करोमि ब्राह्मणस्य प्रणयम्। (इति जिघृक्षति।)

विदूषक—भो वयस्य शीतलस्तेऽग्रहस्त। (भो वअस्स सीदलो दे अग्गहत्थो।)

निलयस्थानस्यावलोकने शश इव। भिन्नसाधारणधर्मा मालोपमाऽलंकार। पुष्पिताग्रा छन्द।] वृक इति हुण्डार इति प्रसिद्ध ॥२१॥ कल्पिअ कल्पयित्वा। निर्मायेत्यर्थ। उपरीति। उपरिभागे तलभागे च [उपरितलादूर्ध्वप्रदेशात्] निपातिता आकृष्टा इष्टका यत्र। 'उपरितन-' इति पाठे उपरितनी उपरिभवा। शेषं तुल्यम्। [शिरसि उपरिभागे तनु अल्पविस्तार मध्यदेशे मध्यभागे विपुल विस्तृत। कुम्भाकार इति भाव। असदृशजनस्य चौरादे संप्रयोग आत्मनि व्यापार तस्माद्भीरो महागृहस्य स्फुटितं हृदयमिव स्थित। उत्प्रेक्षालंकार। पुष्पिताग्रा वृत्तम्]॥२२॥ वैदेश्येनेति। [विदेशे भव वैदेश्य तेन। व्यापारं संधिकरणमभ्यस्यता मम गृहे संधि कृतो भवेत्। अत असौ नर धनैर्विरहितमत विस्रब्ध

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१ सधी विअ दि० सन्धी विअ दि० २ तुल्यावस्थकु० ३ ०क्रमणी मम. ४ तथा कृत्वा। अये निर्वापित प्रदीप. ५ यात्येवास्य, यात्वेवास्य ..रितुम् ६ कीटेन.

Now, is he really a poor man, or does he keep his money underground, from fear of the king or of thieves ? Ah, can there be a treasure buried to Sarvilaka ? Well, I'll scatter the (magical) seeds (*Does so*) The seeds, when scattered, nowhere multiply (or expand) Oh! He must really be a poor man! Well, I'll depart

VID —(*Talking in his sleep*) Friend, I see something like a hole! I see someone like a thief! So take hold of this casket containing gold ornaments

SAR —What! Can it be that he, knowing that I entered here, is mocking me that he is poor! Shall I then kill him ?— Or is he talking in sleep owing to lightheadedness ? (*Seeing*) Ha! This thing, wrapped up in a worn out bathing-garment, is really a casket of gold ornaments, as it gleams in the light of the lamp All right, I'll take it — Or rather, it is not proper to injure (*i e* rob) a person of high birth similarly situated with myself (*i e* poor) So I'll go away

VID —Frind, I adjure you by the wishes of cows and Brahmanas, do take this gold casket

SAR —The (adjuration by the) saintly wishes of cows and Brahmanas must not be transgressed So I'll take it But no! Here's a lamp burning! I carry with me a fire insect (*i e* a moth) for extinguishing lamps So I'll let it loose, this is the (proper) place and time for it Here this insect, set free by me, flies straightway and whirls over the lamp, describing wonderful circles Here is the lamp extinguished by Bhadrapitha with the flutter (*lit* breeze) of its wings! Oh! It has caused darkness! Or rather, fie on me, who too have caused darkness in (*i e* brought ignominy upon) our Brahmana family! For here am I, a Brahmana, Sarvilaka by name, the son of one who knew (by heart) all the four Vedas and who never accepted any gifts, doing this foul deed for the sake of the courtesan Madanika! Now I will grant the Brahmana's request (*Proceeds to take the casket*)

VID —Friend, your fingers are cold!

यथा तथा सुप्त जन न वेदितवान् । असौ अस्माक महती निवासरचना दृष्ट्वा प्राग् आशान्वित सुचिर सधिच्छेदनखिन्न पश्चाद् द्रव्यालाभे निराश एव गत । [शार्दूलविक्रीडित वृत्तम्] ॥ २३ ॥ निष्क्रामयिष्यामि बहि करिष्यामीति दिष्ट्या हर्षे ।

शर्विलक—धिक्प्रमाद । सलिलसपर्काच्छीतलो मेऽग्रहस्त । भवतु । कक्षयोर्हस्त[1] प्रक्षिपामि । (नाटचेन[2] सन्यहस्तमुष्णीकृत्य[3] गृह्णाति ।)

विदूषक—गृहीतम् । (गहिदम् ।)

शर्विलक—अनतिक्रमणीयोऽय ब्राह्मणप्रणय । तद्गृहीतम् ।

विदूषक—इदानी विक्रीतपण्य इव वणिगह सुख स्वप्स्यामि । (दाणि विक्किणिदपण्णो विअ वाणिओ अह सुह सुविस्सम् ।)

शर्विलक—महाब्राह्मण स्वपिहि वर्षशतम् । कष्टमेव मदनिकागणिकार्थे ब्राह्मणकुल[4] तमसि पातितम् । अथ वाऽऽत्मा[5] पातित ।

धिगस्तु खलु दारिद्रचमनिर्वेदितपौरुषम्[6] ।
यदेतद्गर्हित कर्म निन्दामि च करोमि च ।। १९ ।

तद्यावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृह गच्छामि । (परिक्रम्यावलोक्य च ।) अये पदशब्द इव । मा नाम रक्षिण । भवतु । स्तम्भीभूत्वा तिष्ठामि । अथ वा ममापि नाम शर्विलकस्य रक्षिण । योऽह

मार्जार क्रमणे मृग प्रसरणे श्येनो ग्रहालुञ्चने[7]
सुप्तासुप्तमनुष्यवीर्यतुलने श्वा सर्पणे पन्नग ।
माया रूपशरीरवेशरचने वाग्देशभाषान्तरे
दीपो रात्रिषु सकटेषु डुडुभो वाजी स्थले नौर्जले ।। २० ।।

अपि च ।

भुजग इव गतौ गिरि स्थिरत्वे पतगपते परिसर्पणे च तुल्य ।
शश इव भुवनावलोकनेऽह वृक इव च ग्रहणे बले च सिह ।। २१ ।।

(प्रविश्य)

रदनिका—हा धिक् हा धिक् बहिर्द्वारशालाया प्रसुप्तो वर्धमानक सोऽप्यत्र न दृश्यते । भवतु । आर्यमैत्रेयमाह्वयामि । (इति परिक्रामति ।) (हद्धी हद्धी बाहिरदुआरसालाए पसुत्तो वड्ढमाणओ सोवि एत्थ ण दीसइ । भोदु । अज्जमित्तेअ सद्दावेमि ।)

क इति । [भूतार्थं यथावृत्तमर्थं चौरेणापहृत रत्नभाण्डमिति । तुलयिष्यति लघूकरिष्यति ।] निष्प्रतापा निष्पौरुषा । [अर्थान्तरन्यासोऽलकार.] ।। २४ ।। **यदीति** । [कृतान्तेन दैवेन] । प्रणयोऽर्थित्वम् । [दूषित मलिनीकृतम् । लोकै । ममैवापहारकत्वेनावस्थापनात इति भाव] ।। २५ ।। **भैक्षेणेति** । [न्यासस्य प्रतिक्रिया तन्निष्क्रयद्रव्यमित्यर्थं । भैक्षेण भिक्षालब्धद्रव्यसघातेन अर्जयिष्यामि] ।।२६।। अव-

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१ कक्षाया २ इति नाटचेन ३ स्वहस्त ४ ब्रह्मकुल ५ आत्माऽपि ६ निवेदित ७ गृहा०

SAR —Oh ! What carelessness (on my part) ! My fingers are cold owing to their (recent) contact with water Well, I'll hold my hand (for a while) inside my arm pit. (*He acts warming his right hand, and then takes the casket*)

VID —Have you got it ?

SAR —Of course, I couldn't say 'no' to this request of a Brahmana, so I've accepted it

VID —Now I can sleep soundly, like a merchant that has sold off his goods

SAR —Worthy Brahmana, you may sleep for a hundred years ! Alas ! For the sake of the courtesan Madanika, I have thus brought degradation upon (*lit* cast into darkness) my Brahmana family, or why, I have degraded my own soul ?

Fie upon poverty, on account of which one's manly nature ceases to feel disgust (for unworthy acts) ! For instance, here I am censuring this ignoble deed, but am doing it all the same ! (19)

Well now let me repair to Vasantsena's mansion to buy Madanika's freedom (*Walking about and observing*) Ah ! It sounds like somebody's footsteps ! I hope they are not policemen ! Never mind—I'll become (rigid like) a pillar and stand (here) Or rather—Are the police of any accout to me Sarvilaka ?—I, who

Am a (veritable) cat in leaping, a deer in bounding off, a hawk in seizing prey and tearing it to pieces, a dog in judging of the strength of a man according as he is asleep or awake, a snake in crawling, magic (personified) in assuming different characters, postures and dresses the goddess of speech in (talking in) the various dialects of different countries, a lamp during nights, a dudubha in (slipping away from) intricate places, a horse on land, and a boat on water ! (20)

Moreover—

In movement I am (quick) like a snake, in steadiness, like a mountain, in flying, I resemble the lord of birds (the eagle) In surveying the whole country, I am like a hare, in effecting a capture, like a wolf, and in strength, a lion (21)

(*Entering*)

RADANIKA—Oh ! Alas ! How now ! Vardhamanaka was sleeping in the room adjoining the outer gate, he, too, is not to be seen here ! Well, I'll call out to the worthy Maitreya. (*Walks about*).

शर्विलक —(रदनिका हन्तुमिच्छति। निरूप्य।) कथं स्त्री। भवतु। गच्छामि। (इति निष्क्रान्तः।)

रदनिका—(गत्वा सत्रासम्।) हा धिक् हा धिक् अस्माकं गृहे सधिं कर्तयित्वा[1] चौरो निष्क्रामति। भवतु। मैत्रेयं गत्वा प्रबोधयामि। (विदूषकमुपगम्य।) आर्य मैत्रेय उत्तिष्ठोत्तिष्ठ। अस्माकं गेहे सधिं कर्तयित्वा चौरो निष्क्रान्तः। (हद्धी हद्धी अम्हाण गेहे सधिं कप्पिअ चोरो णिक्कमति। भोदु। मित्तेअं गदुअ पबोधेमि। अज्ज मित्तेअ उठ्ठेहि उठ्ठेहि। अम्हाण गेहे सधिं कप्पिअ चोरो णिक्कन्तो।)

विदूषक —(उत्थाय।) आः दास्याः पुत्रिके किं भणसि। चौरं कर्तयित्वा सधिर्निष्क्रान्तः। (आः दासीएधीए किं भणासि। चोरं[2] कप्पिअ सधी णिक्कन्तो।)

रदनिका—हताश अलं परिहासेन। किं न प्रेक्षसे एतद्। (हदास अलं परिहासेण। किं ण पेक्खसि एणम्।)

विदूषक —आः दास्याः पुत्रिके किं भणसि द्वितीयमिव द्वारमुद्घाटितमिति। भो वयस्य चारुदत्त उत्तिष्ठोत्तिष्ठ। अस्माकं गेहे सधिं दत्त्वा चौरो निष्क्रान्तः। (आः दासीएधीए किं भणासि दुदिअं विअ दुआरअं उग्घाडिदं त्ति। भो वअस्स चारुदत्त उठ्ठेहि उठ्ठेहि। अम्हाण गेहे सधिं दइअ चोरो णिक्कन्तो।)

चारुदत्त —भवतु। भो अलं परिहासेन।

विदूषक —भो न परिहासः। प्रेक्षतां भवान्। (भो ण परिहासो। पेक्खदु भवम्।)

चारुदत्त - कस्मिन्नुद्देशे।

विदूषक - भो एष। (भो एसो।)

चारुदत्त —(विलोक्य।) अहो दर्शनीयोऽयं सधिः।

[3]उपरितलनिपातितेष्टकोऽयं शिरसि तनुर्विपुलश्च मध्यदेशे।
असदृशजनसंप्रयोगभीरोर्हृदयमिव स्फुटितं महागृहस्य॥ २२॥

कथमस्मिन्नपि कर्मणि कुशलता।

विदूषक —भो वयस्य अयं सधिर्द्वाभ्यामेव दत्तो भवेत्। अथ वाऽऽगन्तुकेन शिक्षितुकामेन वा। अन्यथाऽत्रोज्जयिन्यां कोऽस्माकं गृहविभवं न जानाति। (भो वअस्स अअं सधी दुवेहिं ज्जेव्व दिण्णो भवे। आदु आगन्तुएण सिक्खिदुकामेण वा। अण्णधा इध उज्जइणीए को अम्हाण घरविहवं ण जाणादि।)

चारुदत्त —

वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता
नासौ वेदितवान्धनैर्विरहितं विस्रब्धसुप्तं[4] जनम्।
दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वितः
सधिच्छेदनखिन्न एव सुचिरं पश्चान्निराशो गतः॥ २३॥

ततः सुहृद्भ्यः किमसौ कथयिष्यति तपस्वी। सार्थवाहसुतस्य गृहं प्रविश्य न किंचिन्मया[5] समासादितमिति।

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१ कल्पयित्वा २ चोरो कप्पिदो ३ उपरितन. ४ विश्रब्ध ५ मयाऽऽसादितम्.

SAR.—(*Prepares to strike down Radanika, but observing*) Ah! She is a woman! Never mind, then, I am going (*Exit*).

RAD.—(*Moving on, with fear*) Ha! What's that! A thief has burgled our house and is escaping! Well, I'll go and rouse Maitreya. (*Approaching Vid.*) Sir Maitreya, get up, get up, in our house a thief has cut a hole and escaped!

VID.—(*Getting up*) Ah! What do you say, you slave-born wench? A hole has cut a thief and escaped?

RAD.—You silly fellow, don't you be joking, can't you see this hole?

VID.—Ah! What do you say, you slave-born wench? That he has cut open a second door as it were? Here, friend Charudatta, get up, get up, a chief has cut a hole in our house and escaped!

CHAR.—Enough, don't you be joking.

VID.—My dear friend, this is no joke, you should see for yourself.

CHAR.—In what place (is it),

VID.—Here it is.

CHAR.—(*Observing*) Ah! It is a fine looking hole!

This breach, formed with the bricks pulled out from the upper part (downwards), which is narrow at the top and wide in the central part, looks as if it were the heart of our stately mansion, burst in fear at coming in contact with an unworthy person (*i. e.* the thief) (22)

How! There is a certain skill even in such kind of work!

VID.—Friend, this hole could have been made only by two sorts of persons, either by a stranger, or by one who wished to try his hand, for otherwise, who is there in this Ujjayini that does not know the wealth of our house!

CHAR.—

This (hole) in our house must have been made by a foreigner who wanted to practise his art, he did not know that people here were sleeping soundly because they were moneyless! At first, on seeing the magnificent structure of our house, he was filled with hopes (and entered), but he must have afterwards gone disappointed, being just fatigued, having long toiled at boring thathole (23)

So what will that poor fellow say to his friends?—that he entered the house of a leading merchant's son (Char.) but got nothing?

विदूषक—भो कथ तमेव चौरहतकमनुशोचसि। तेन चिन्तित महदेतद्गृहम्। इतो रत्नभाण्ड सुवर्णभाण्ड वा निष्क्रामयिष्यामि। (स्मृत्वा। सविषादमात्मगतम्।) कुत्र तत्सुवर्णभाण्डम्। (पुनरनुस्मृत्य। प्रकाशम्।) भो वयस्य त्व सर्वकाल भणसि। मूर्खो मैत्रेयोऽपण्डितो मैत्रेय इति। सुष्ठु मया कृत तत्सुवर्णभाण्ड भवतो हस्ते समर्पयता। अन्यथा दास्या पुत्रेणापहृत भवेत्। (भो कध त ज्जेव्व चोरहदअ अणुसोचसि। तेण चिन्तिद महन्त एद गेहम्। इदो रअणभण्डअ सुवण्णभण्डअं वा णिक्कामइस्सामि। कहिं त सुवण्णभण्डअम्। भो वअस्स तुम सव्वकाल[1] भणासि। मुक्खो मित्तेअओ अपण्डिदो मित्तेअओ त्ति। सुट्ठु[2] मए किद त सुवण्णभण्डअ भवदो हत्थे समप्पअन्तेण। अण्णधा दासीएपुत्तेण अवहृद भवे।)

चारुदत्त—अल परिहासेन।

विदूषक—भो यथा नामाह मूर्खस्तत्किं परिहासस्यापि देशकाल न जानामि। (भो जह णाम अह मुक्खो ता किं परिहासस्स वि देसआल ण जाणामि।

चारुदत्त—कस्या वेलायाम्।

विदूषक—भो यदा त्व मया भणितोऽसि शीतलस्तेऽग्रहस्त। (भो जदा तुम मए भणिदो सि शीदलो दे अग्गहत्थो।)

चारुदत्त—कदाचिदेवमपि स्यात्। (सर्वतो निरूप्य। सहर्षम्।) वयस्य दिष्ट्या ते प्रिय निवेदयामि।

विदूषक—किं नापहृतम्। (किं ण अवहृदम्।)

चारुदत्त—हृतम्।

विदूषक—तथाऽपि किं प्रियम। (तधा वि किं पिअम्।)

चारुदत्त—यदसौ कृतार्थो गत।

विदूषक—न्यास खलु स। (णासो क्खु सो।)

चारुदत्त—कथ न्यास। (मोहमुपगत[3]।)

विदूषक—समाश्वसितु भवान्। यदि न्यासश्चौरेणापहृतस्त्व किं मोहमुपगत। (समस्ससदु भवम्। जइ णासो चोरेण अवहदो तुम किं मोह उवगदो।)

चारुदत्त—(समाश्वस्य।) वयस्य।

> क श्रद्धास्यति भूतार्थं सर्वो मा तुलयिष्यति।
> शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता॥ २४॥

भो कष्टम्।

> यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृत।
> किमिदानीं नृशसेन चारित्रमपि[4] दूषितम्॥ २५॥

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१ सव्व २ सुट्ठु क्खु ३ उपागत ४ चरि०.

VID.—Sir, how is it that you feel sorry for that rascally thief? He must have thought: Here is a big mansion; from here I shall carry off a casket of jewels or of gold.—(*Remembering: sorrowfully, to himself*) Ah! Where's that golden casket?—(*Again remembering, aloud*) Friend, you are always saying that Maitreya is a fool, that Maitreya is a blockhead. But I acted wisely in that I delivered over that golden casket into your hands! Otherwise that son-of-a-slave (thief) would have taken it away.

CHAR.—Enough of joking.

VID.—Sir, though I may be a fool, still do I not know even the time and place for joking?

CHAR.—At what time (did you give it to me)?

VID.—Sir, just when I said to you that your fingers were cold.

CHAR.—Perhaps it might have been even as you say.—(*Looking everywhere, joyfully*). Friend, good luck! I'll tell you something pleasant!

VID.—What, it is not stolen?

CHAR.—It is.

VID.—Then what is it that is pleasant?

CHAR.—That he went away satisfied.

VID.—But it was a deposit!

CHAR.—Ah! A deposit? (*Faints.*)

VID.—Come to yourself, Sir. If a thief has stolen the deposit, why should you faint (for that)?

CHAR.—(*Recovering*) Friend,

Who will believe the real fact? Everyone will think lightly of me. For, in this world, inglorious poverty is always prone to be suspected. (24)

Ah! Bad luck!

If, indeed, Fate did desire my riches,—why did now the cruel one spoil my character also? (25)

रक्खणजणस्य अपगत रक्षण यस्यासौ अपरक्षणो जन । [पुष्करपत्र कमलपत्र तत्पतिता जलबिन्दवस्तद्वच्चञ्चलै । अतिशौण्डीरतया अत्युन्नतचित्ततया । पुरस्तान्मुख. प्राचीमुख । प्रतिग्रहे तस्यावश्यकत्वात् ।] पौरत्थिआहिमुहो पौरस्त्याभिमुख । पूर्वदिगवलम्बितमुख इत्यर्थ । रअणसट्ठि रत्नषष्ठिकाभिध व्रतम् । ‘अरण्य-

विदूषक —अहं खल्वपलपिष्यामि केन दत्तं केन गृहीतं को वा साक्षीति। (अहं क्खु अवलविस्सं केण दिण्णं केण गहिदं को वा सक्खि त्ति।)

चारुदत्त —अहमिदानीमनृतमभिधास्ये।

> भैक्षेणाप्यर्जयिष्यामि[1] पुनर्न्यासप्रतिक्रियाम्।
> अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् ॥ २६ ॥

रदनिका —तद्यावदार्याधूतायै गत्वा निवेदयामि। (इति निष्क्रान्ता।) (ता जाव अज्जाधूदाए[2] गदुअ णिवेदेमि।)

(ततः[3] प्रविशति चेटया सह चारुदत्तवधू।)

वधू—(ससम्भ्रमम्।) अयि सत्यमपरिक्षतशरीर आर्यपुत्र आर्यमैत्रेयेण सह। (अइ सच्चं अवरिक्खदसरीरो अज्जउत्तो अज्जमित्तेएण सह।)

चेटी—भर्त्रि सत्यम्। किं तु य स वेश्याजनस्यालंकारः सोऽपहृतः। (भट्टिणि सच्चम्। किं तु जो सो वेस्साजणकेरको अलंकारओ सो अवहृदो।)

वधू —(मोहं नाटयति।)

चेटी—समाश्वसित्वार्या धूता। (समस्ससदु[4] अज्जा धूदा।)

वधू—(समाश्वस्य।) चेटि किं भणसि अपरिक्षतशरीर आर्यपुत्र इति। वरमिदानीं स शरीरेण परिक्षतः न पुनश्चारित्रेण। साम्प्रतमुज्जयिन्यां जन एवं मन्त्रयिष्यति दरिद्रतयाऽऽर्यपुत्रेणैवेदृशमकार्यमनुष्ठितमिति। (ऊर्ध्वमवलोक्य निःश्वस्य च।) भगवन्कृतान्त पुष्करपत्रपतितजलबिन्दुचञ्चलैः क्रीडसि दरिद्र-पुरुषभागधेयैः। इयं च मे एका मातृगृहलब्धा रत्नावली तिष्ठति। एतामप्यति-शौण्डीरतयाऽऽर्यपुत्रो न ग्रहीष्यति। चेटि आर्यमैत्रेयं तावच्छब्दापय। (हञ्जे किं भणासि अवरिक्खदसरीरो अज्जउत्तो त्ति। वरं दाणिं सो सरीरेण परिक्खदो ण उण चारित्तेण। संपदं उज्जइणीए जणो एव्वं मन्तइस्सदि दलिद्ददाए अज्जउत्तेण ज्जेव्व ईदिसं अकज्जं अणुचिट्ठिदं त्ति। भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दु-चञ्चलेहिं कीलसि दलिद्दपुरिसभाअधेएहिं। इअं च मे एक्का मादुघरलद्धा रअणा-वली चिठ्ठदि। एदं पि अदिसोण्डीरदाए अज्जउत्तो[5] ण गेण्हिस्सादि। हञ्जे अज्ज-मित्तेअं दाव सद्दावेहि।)

चेटी—यदार्या धूताऽऽज्ञापयति। (विदूषकमुपगम्य।) आर्य मैत्रेय धूता त्वामाह्वयति। (जं अज्जा धूदा आणवेदि। अज्ज मित्तेअ धूदा दे सद्दावेदि।)

विदूषक —कुत्र सा। (कहिं सा।)

चेटी—एषा तिष्ठति। उपसर्प। (एसा चिठ्ठदि। उवसप्प।)

विदूषक —(उपसृत्य।) स्वस्ति भवत्यै। (सोत्थि भोदीए।)

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१ भैक्ष्येण. २ अज्जाए. ३ प्रविश्य चेटया ४ समस्स० समस्स० ५ एसो अज्ज०.

VID —I would, indeed deny it (and say)—Who made the deposit ? Who accepted it ? Who was the witness ?

CHAR —Am I now to tell a lie ? (No)

I'll again acquire the means of returning the deposit, even by begging (if necessary), but I'll never utter a falsehood, which would lead to loss of character (26)

RAD —Well, then, let me go and tell (all this) to the worthy Dhuta (*Exit*)

(*Then enter* Charudatta's wife, *accompanied by the* Maid).

Wife—(*Excitedly*) Well, is my lord (i e husband) really safe (*lit* uninjured) in body, along with the worthy Maitreya ?

THE MAID—Mistress, he is really safe But that ornament belonging to the courtesan,—that is stolen

Wife—(*Acts swooning*)

THE MAID—Worthy Dhuta, is compose yourself !

WIFE—(*Recovering*) Girl, What did you say ?—that my lord was safe in body ? It were now far better that he was injured in body, than in charactor (For) now in Ujjayini people will (everywhere) say that my husband himself, being poor, committed such a vile deed (*Looking upwards and sighing*) O mighty Fate ! You do, indeed, play with the fortunes of poor people, unstable as the drops of water fallen on lotus-leaves !— Now, I have only a jewel-necklace left, come from my mother's family. But even this, my husband would refuse to accept, on account of his extreme pride ! Girl, just call the worthy Maitreya here

THE MAID—As the noble Dhuta orders (*Approaching the* Vid) Sir Maitreya, Dhuta is calling you

VID —Where is she ?

THE MAID—Here is she , go to her

VID —(*Approaching*) My blessings to your ladyship

षष्ठिका नाम ग्रीष्मव्रतम् ' इत्येके । [प्रतिग्राहयितव्य यतो दक्षिणया व्रत सुसिद्ध भवति ।] [वैक्लव्यात् चित्तस्य दौस्थित्यात् । अकार्यमात्मघातादि । आत्मेति । आत्मभाग्येन स्वस्य दुर्दैवेन क्षत द्रव्य यस्य स. । अर्थत धनाद्धतो । द्रव्याभावादित्यर्थ । [अर्थत अर्थसबन्धेन] ॥ २७ ॥ **विभवेति** । [विभवमनुगतो विभवानुरूप

वधू—आर्य वन्दे । आर्य पुरस्तान्मुखो भव । (अज्ज वन्दामि । अज्ज पुरत्थिआमुहो[1] होहि ।)

विदूषक—एष भवति पुरस्तान्मुख संवृत्तोऽस्मि। (एसो भोदि पुरत्थिआमुहो सवुत्तो म्हि।)

वधू—आर्य प्रतीच्छेमाम्। (अज्ज पडिच्छ इमम्।)

विदूषक—कि न्विदम् । (किं ण्णेदम् ।)

वधू—अह खलु रत्नषष्ठीमुपोषिताऽऽसम्। तत्र यथाविभवानुसारेण ब्राह्मण प्रतिग्राहयितव्य । स च न प्रतिग्राहित । तत्तस्य कृते प्रतीच्छेमा रत्नमालिकाम् । (अह[2] क्खु रअणसट्ठि उववसिदा आसि । तहिं जधाविहवाणुसारेण बम्हणो पडिग्गाहिदव्वो[3]। सो अ ण पडिग्गाहिदो । ता तस्स किदे पडिच्छ इम रअणमालिअ ।)

विदूषक—(गृहीत्वा ।) स्वस्ति । गमिष्यामि । प्रियवयस्याय निवेदयामि । (सोत्थि । गमिस्सम् । पिअवअस्सस्स णिवेदेमि ।)

वधू—आर्य मैत्रेय मा खलु मा लज्जिता कुरु । (इति निष्क्रान्ता ।) (अज्ज मित्तेअ मा क्खु म लज्जावेहि ।)

विदूषक—(सविस्मयम् ।) अहो अस्या महानुभावता। (अहो से महाणुभावदा ।)

चारुदत्त—अये चिरयति मैत्रेय । मा नाम वैक्लव्यादकार्यं कुर्यात् । मैत्रेय मैत्रेय ।

विदूषक—(उपसृत्य ।) एषोऽस्मि । गृहाणैताम् । (रत्नावली दर्शयति ।) (एसो म्हि। गेण्ह एदम्।)

चारुदत्त—किमेतत् ।

विदूषक—भो यत्ते सदृशदारसग्रहस्य फलम् । (भो ज दे सरिसदारसगहस्स फलम् ।)

चारुदत्त—कथ ब्राह्मणी मामनुकम्पते । कष्टम् । इदानीमस्मि दरिद्र ।

> **आत्मभाग्यक्षतद्रव्य स्त्रीद्रव्येणानुकम्पित ।**
> **अर्थत पुरुषो नारी या नारी साऽर्थत पुमान् ॥ २७ ॥**

अथ वा । नाह दरिद्र । यस्य मम

> **विभवानुगता भार्या सुखदु खसुहृद्भवान् ।**
> **सत्य च न परिभ्रष्ट यद्दरिद्रेषु दुर्लभम् ॥ २८ ॥**

मैत्रेय गच्छ रत्नावलीमादाय वसन्तसेनाया[4] सकाशम् । वक्तव्या च सा मद्वचनात् । यत्खल्वस्माभि सुवर्णभाण्डमात्मीयमिति[5] कृत्वा विस्रम्भाद्द्यूते हारितम् । तस्य कृते गृह्यतामिय रत्नावलीति ।

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१ पौरत्थिआहि० (पौरस्त्याभि०) २ अज्ज अह ३ गहि०
४ सेनागृहम्. ५ अस्मदीय

WIFE—Sir, my bow to you! Sir, just turn your face towards the east

VID —Lady, here I have turned my face towards the east

WIFE—Sir, take this

VID —What may this be ?

WIFE—I had observed a fast on Ratnashashthi day For that I had to bestow a gift on a Brahmana, in accordance with my position (*lit* riches) But no Brahmana was yet given a gift, so you should accept this jewel necklace (from me) on his account

VID —(*Receiving*) God bless you! (Now) I will go and tell (this) to my dear friend (Charudatta)

WIFE—Sir Maitreya, but (take care) you do not put me to shame thereby! (*Exit*)

VID —(*With wonder*) Oh! What a nobility of mind she shows!

CHAR —How now! Maitreya yet tarries I hope he won't do anything rash in his (present) distracted condition Maitreya! Maitreya!

VID —(*Approaching*) Here I am. Take this (*Shows the jewel necklace*)

CHAR —What's this ?

VID —Sir, this is (what I would describe as) the fruit of your having married a worthy wife!

CHAR —Alas! Even my wife takes pity on me! Ah! Now I am truly a poor man!

I, having lost my money through my own (bad) luck, am now shown pity by my wife's (*i e* my wife has given me) money! Through (the absence of) money, a man becomes a woman, and she who is a woman becomes a man, also through (the possession of) money! (27)

Or rather, I am not a poor man, I whose

Wife follows me through (the turns of) my fortune, who have a friend in you, (unchanged) in happiness as well as in sorrow, and who have not swerved from truth (*i e* honesty), which is rarely to be found in the poor (28)

Maitreya, go with that jewel necklace to Vasantasena and say to her at my instance—"Kindly accept this jewel necklace in exchange for that golden casket of yours, which we thought to be our own and in that belief lost at gambling."

विदूषकः—मा तावदखादितस्याभुक्तस्याल्पमूल्यस्य चौरैरपहृतस्य कारणाच्चतुःसमुद्रसारभूता रत्नावली दीयते। (मा दाव अक्खाइदस्स अभुत्तस्स अप्पमूल्लस्स चोरेहिं अवहृदस्स कारणादो चदुस्समुद्दसारभूदा रअणावली दीअदि।)

चारुदत्तः—वयस्य मा मैवम्।

> यं समालम्ब्य विश्वासं न्यासोऽस्मासु तया कृतः।
> तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते॥ २९॥

तद्वयस्य अस्मच्छरीरस्पृष्टिकया शापितोऽसि नैनामग्राहयित्वाऽत्रागन्तव्यम्। वर्धमानक[1]।

> एताभिरिष्टकाभिः संधिः क्रियतां सुसंहतः शीघ्रम्।
> परिवादबहुल[2]दोषान्न यस्य[3] रक्षां परिहरामि॥ ३०॥

वयस्य मैत्रेय भवताऽप्यकृपणशौण्डीर्यमभिधातव्यम्।

विदूषकः—भो दरिद्रः किमकृपणं मन्त्रयते। (भो दलिद्दो किं अकिवणं मन्तेदि।)

चारुदत्तः—अदरिद्रोऽस्मि सखे यस्य मम ('विभवानुगता भार्या' (३।२८) इत्यादि पुनः पठति।) तद्गच्छतु भवान्। अहमपि कृतशौचः संध्यामुपासे।

(इति निष्क्रान्ताः सर्वे।)

इति संधिच्छेदो[4] नाम तृतीयोऽङ्कः।

वर्तमाना। यद् एतत्त्रितयम्।]॥ २८॥ चतुःसमुद्रेति। चतुःसमुद्राणां रत्नाकराणां सारभूता। यमिति। [यं विश्वासं समालम्ब्य तयाऽस्मासु न्यासः कृतः तस्य महतः प्रत्ययस्य विश्वासस्यैवैतन्मूल्यं दीयते]॥२९॥ [स्पृष्टिकया स्पर्शेन।] एताभिरिति। [संधिः शीघ्रं सुसंहतः सुपूर्णः क्रियताम्। यतः परिवादस्य लोकनिन्दायाः यः बहलः दोषः तस्माद्यस्य रक्षां न परिहरामि उपेक्षे]॥ ३०॥ [अकृपणममन्दं शौण्डीर्यमौदार्यं यत्र तद्यथा तथा।]

इति संधिच्छेदो नाम तृतीयोऽङ्कः।

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१ वध० वर्ध० २ बहुल. ३ नयस्य, नृपस्य ४ मृच्छकटिकाया स०.

VID.—Don't you give away this jewel-necklace, which is (as it were) the best produce of the four oceans, for the sake of that thing of (comparatively) little value, which was neither swallowed nor enjoyed but was stolen by thieves !

CHAR —Nay, friend, say not so

This price is being paid, (not for that ornament, but) for that high trust, by relying on which she kept that deposit with us (29)

So friend, I adjure you by the touch of my body,—you must not return here without inducing her to accept it. Vardhamanaka !

Quickly fill up the opening wall with these bricks, I do not wish it to remain, for scandal has many evils (30)

Friend Maitreya, you should also address her with (due) dignity and nobility of mind

VID —Friend, can one talk ignobly, even though one may be poor ?

CHAR —Friend, I am not indeed poor, I whose (*—Repeats again the verse, "Wife follows me" &c*) So you may go now I too will purify myself and attend to morning prayers
(Exeunt all)

Thus ends Act III-, styled
'The Making of a Breach '

चतुर्थोऽङ्कः ।

(तत प्रविशति चेटी ।)

चेटी—आज्ञप्ताऽस्मि मात्राऽऽर्याया सकाश गन्तुम् । एषाऽऽर्या चित्रफलकनिषण्णदृष्टिमदनिकया सह किमपि मन्त्रयमाणा तिष्ठति । तद्यावदुपसर्पामि । (इति परिक्रामति ।) (आणत्तम्हि अत्ताए अज्जआए[१] सआस गन्तुम् । एसा अज्जआ चित्तफलअणिसण्णदिट्ठी मदणिआए सह किपि मन्तअन्तो चिठ्ठदि । ता जाव उवसप्पामि ।)

(तत प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च ।)

वसन्तसेना—हञ्जे मदनिके अपि सुसदृशीय चित्राकृतिरार्यचारुदत्तस्य । (हञ्जे मदणिए अवि सुसदिसी इअ चित्ताकिदी अज्जचारुदत्तस्स ।)

मदनिका—सुसदृशी । (सुसदिसी ।)

वसन्तसेना—कथ त्व जानासि । (कध तुम जाणासि ।)

मदनिका—येनार्याया सुस्निग्धा दृष्टिरनुलग्ना । (जेण अज्जआए सुसिणिद्धा दिट्ठी अनुलग्गा ।)

वसन्तसेना—हञ्जे कि वेशवासदाक्षिण्येन मदनिके एव भणसि । (हञ्जे किं वेसवासदाक्खिण्णेण मदणिए एव्व भणासि ।)

मदनिका—आर्ये कि य एव जनो वेशे प्रतिवसति स एवालीकदक्षिणो भवति । (अज्जए किं जो ज्जेव जणो वेसे पडिवसदि सो ज्जेव अलीअदक्खिणो भोदि ।)

वसन्तसेना—हञ्जे नानापुरुषसङ्गेन वेश्याजनोऽलीकदक्षिणो भवति । (हञ्जे णाणापुरिससङ्गेण वेस्साजणो अलीअदक्खिणो भोदि ।)

मदनिका—यतस्तावदार्याया दृष्टिरिहाभिरमते हृदय च तस्य कारण कि पृच्छ्यते । (जदो दाव अज्जआए दिट्ठी इध अभिरमदि हिअअ च तस्स कारण किं पुच्छीअदि ।)

अथोत्कण्ठिताया प्रियस्य चित्रदर्शनेन विरह विनोदयन्त्या वसन्तसेनाया प्रवेशसूचनार्थमादौ चेटीप्रवेश । वसन्तसेनामात्रा माधवसेनया । चित्रफलके निषण्णा ससक्ता दृष्टिर्यस्या । प्रियप्रतिकृतिदर्शन हि उत्कण्ठिताना विरहविनोदनोपाय । तदुक्तम्—'वियोगावस्थासु प्रियजनसदृक्षानुभवन ततश्चित्र कर्म स्वपनसमये दर्शनमपि ।

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१ अज्जुआस०.

ACT IV

(*Then enter a* Maid).

THE MAID—The mother has asked me to be in attendance upon her ladyship (Vasantasena) Here she is, talking about something with Madanika, her eyes fixed on a painting-board. Well, then, I'll approach her (*Walks about*)

(*Then enter* Vas , *as described, and* Mad)

VAS —Girl, Madanika, is this portrait a most faithful representation of the worthy Charudatta ?

MAD —It is a most faithful one

VAS —How do you know ?

MAD — Because your eyes are gazing upon it with great fondness

VAS —Girl, Madanika, do you speak thus because of the courtesy bred in you by your residence in the courteans' quarter ?

MAD —My lady, is it (a fact) that every person who lives in the courtesans' quarter is falsely courteous ?

VAS —Girl, courtesans *are* false in their courtesy on account of their coming in contact with various sorts of men

MAD —Since in the first place your ladyship's eyes as well as heart take delight in this (picture), where is the need to ask the reason ?

तदङ्गस्पृष्टानामुपगतवता स्पशनमपि प्रतीकार कामव्यथितमनसा कोऽपि कथित ।।' इति । चित्रे निवेशिता आकृति चित्राकृति । वेशो वेश्यावसति तत्र यो वास तेन यद्दाक्षिण्य परच्छन्दानुवृत्तिचातुर्य तेन । 'वेशवासदाक्षिण्येन' इति पाठे वेशाना वेश्याश्रिताना यो वासस्तस्य दाक्षिण्यमिति ल दी । स सर्व एवालीकदक्षिणो मिथ्याप्रियवादी भवति । किमिति शेष ।] यत्र चक्षुर्हृदये लग्ने तत्र कारण किं पर्यालोच्यते । अतिप्रियनामासावल विलम्बेनेत्याशय । [गृहीतावगुण्ठनमाच्छ दन-महापटाच्छादितम् । 'कर्णीरथ प्रवहणम्' इति कोश । स्त्रीणा स्थितियाग्योऽभित समाछन्नो रथ प्रवहणम् । इति ल० दी० । सुवर्ण दशमासिक तेषां दश-सहस्र तेन लभ्य सुवर्णदशसाहस्रिक ।] सदेशेनेति । मया सदेश कथितो नात्र

वसन्तसेना—हञ्जे[1] सखीजनादुपहसनीयता रक्षामि। (हञ्जे सहीजणादो उवहसणीअदा रक्खामि।)

मदनिका—आर्ये एव नेदम्। सखीजनचित्तानुवर्त्यबलाजनो भवति। (अज्जए एव्व णेदम्। सहीजणचित्ताणुवत्ती अबलाजणो ओदि।)

प्रथमा चेटी—(उपसृत्य।) आर्ये माताऽऽज्ञापयति—'गृहीतावगुण्ठन पक्षद्वारे सज्ज प्रवहणम। तद्गच्छ' इति। (अज्जए अत्ता आणवेदि—'गहिदावगुण्ठण पक्खदुआरए सज्ज पवहणम्। ता गच्छ' त्ति।)

वसन्तसेना—हञ्जे[1] किमार्यचारुदत्तो मा नेष्यति। (हञ्जे किं अज्जचारुदत्तो म णइस्सदि।)

चेटी—आर्य येन प्रवहणेन सह सुवर्णदशसाहस्रिकोऽलकारोऽनुप्रेषित। (अज्जए जेण पवहणेण सह सुवण्णदससाहस्सिओ अलकारओ अणुप्पेसिदो।)

वसन्तसेना—क पुन स। (को उण सो।)

चेटी—एष एव राजश्याल सस्थानक। (एसो ज्जेव राअसालो सठाणओ।)

वसन्तसेना—(सक्रोधम्।) अपेहि। मा पुनरेव भणिष्यसि। (अवेहि। मा पुणो एव्व भणिस्ससि।)

चेटी—प्रसीदतु प्रसीदत्वार्या। सदेशेनास्मि प्रेषिता। (पसीददु पसीददु अज्जआ। सन्देसेण म्हि पेसिदा।)

वसन्तसेना—अह सदेशायैव कुप्यामि। (अह सदेसस्स ज्जेव कुप्पामि।)

चेटी—तत्किमिति मातर विज्ञापयिष्यामि। (ता किंति[2] अत्त विण्णविस्सम्।)

वसन्तसेना—एव विज्ञापयितव्या—यदि मा जीवन्तीमिच्छसि तदेव न पुनरह मात्राऽऽज्ञापयितव्या। (एव्व विण्णाविदव्वा[3]-जइ म जीअन्ती इच्छसि ता एव्व ण पुणो अह अत्ताए आणविदव्वा।)

चेटी—यथा ते रोचते। (इति निष्क्रान्ता।) (जधा दे रोअदि।)

(प्रविश्य।)

शर्विलक—

दत्त्वा निशाया[4] वचनीयदोष निद्रा च जित्वा नृपतेश्च रक्षान्[5]।
स एष सूर्योदयमन्दरश्मि क्षपाक्षयाच्चन्द्र इवास्मि जात ॥ १ ॥

मम दोष इति भाव.। दत्त्वेति। [निशाया वचनीयदोष चौर्यादिक स्याच्चेन्निशाया एव दोष इत्येवरूप दत्त्वा निद्रा जित्वा अवधय नृपते रक्षान् रक्षापुरुषाश्च जित्वा तद्दृष्टि परिहृत्येत्यर्थः। स एवाह क्षपाक्षयान्निशावसानात् सूर्योदयेन मन्दा रश्मय तेज पराक्रमश्च यस्य स सूर्योदयविगतप्रभ चन्द्र इव जातोऽस्मि।

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१ चेटि २ किं अत्तअ ३ विण्णवि० ४ निशाया ५ रक्ष्यान्

VAS.—Girl, I wish to avoid incurring the ridicule of my ends

MAD.—It couldn't be so, my lady, for we women always act in accordance with the wishes of our friends' hearts

THE FIRST MAID.—(*Approaching*) Mistress, the mother says—"A veiled (i e closed) carriage is ready (waiting) at the side door, so you should go"

VAS.—Wench, has the noble Charudatta sent for me ?

THE MAID.—Mistress, (it is one) who has sent, along with the carriage, an ornament worth ten thousand gold-pieces

VAS.—But *who* is he ?

THE MAID.—He is the self same King's brother-in law, Samsthanaka

VAS.—(*Angrily*) Get away ! Don't you talk like that again !

THE MAID.—Pardon, mistress, pardon ! I was sent with (such) a message

VAS.—It is the message itself that I am angry with !

THE MAID.—Then what shall I say to the mother ?

VAS.—Say this—"If you wish that I should live, I should never again be asked to do such a thing by mother"

THE MAID.—As you wish (*Exit*)

(*Entering*)

SARVILAKA—

Having cast on the night the slur of censure, having conquered sleep, and having got the better of the King's watchmen, here have I become devoid of lustre (i e power) at sunrise, like the moon at the close of the night (1)

उपजातिश्छन्द]॥ १ ॥ य इति । [य कश्चित् त्वरितगति त्वरया गच्छन्त मा निरीक्षते । तथा च सम्भ्रान्त चकित यथा तथा स्थित द्रुतमुपसर्पति । त सर्वं अन्तरात्मा दूषित सजातशङ्क तुलयति मद्दोषशङ्कितमिव सभावयतीत्यर्थ । मनुष्यो हि स्वदोषै शङ्कितो भवति । अर्थान्तरन्यासोऽलङ्कार । प्रहर्षिणी वृत्तम्] ॥ २ ॥ परिजनेति । [परिजनकथायामासक्त कश्चिन्नर समुपेक्षित । तस्य गृह न प्रविष्टमित्यर्थ । नारी नाथ यस्य नार्याधिष्ठित पुरुषाभावात् । तद्विवर्जित त्यक्तम् । नरपतिबले नगररक्षिबले समीपमागते । गृहदारुवन्निश्चल स्थितम् । एवप्रायै व्यवसितशतैः निशा दिवसीकृता जाग्रता एव नीता । हरिणी वृत्तम्]॥ ३ ॥ भवनमिति ।

अपि च ।

यः कश्चिच्चत्वरितगतिं[1] निरीक्षते मां
सम्भ्रान्तं द्रुतमुपसर्पति स्थितं वा ।
तं सर्वं तुलयति दूषितोऽन्तरात्मा[2]
स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः ॥ २ ॥

मया खलु मदनिकायाः कृते साहसमनुष्ठितम् ।

परिजनकथासक्तः कश्चिन्नरः समुपेक्षितः
क्वचिदपि गृहं नारीनाथं निरीक्ष्य विवर्जितम् ।
नरपतिबले पार्श्वायाते स्थितं गृहदारुव-
द्व्यवसितशतैरेवंप्रायैर्निशा दिवसीकृता ॥ ३ ॥

(इति परिक्रामति)

वसन्तसेना—चेटि इमं तावच्चित्रफलकं मम शयनीये स्थापयित्वा तालवृन्तं गृहीत्वा लघ्वागच्छ । (हञ्जे इमं दाव चित्तफलअं मम सअणीए ठाविअ तालवेण्टअं गेण्हिअ लहुं आअच्छ ।)

मदनिका—यदार्याऽऽज्ञापयति । (इति फलकं गृहीत्वा निष्क्रान्ता ।) (जं अज्जआ आणवेदि ।)

शर्विलकः—इदं वसन्तसेनाया गृहम् । तद्यावत्प्रविशामि । (प्रविश्य) क्व नु मया मदनिका द्रष्टव्या ।

(ततः प्रविशति तालवृन्तहस्ता मदनिका ।)

शर्विलकः—(दृष्ट्वा ।) अये इयं मदनिका ।

मदनमपि गुणैर्विशेषयन्ती रतिरिव मूर्तिमती विभाति येयम् ।
मम हृदयमनङ्गवह्नितप्तं भृशमिव चन्दनशीतलं करोति ॥ ४ ॥

मदनिके ।

मदनिका—(दृष्ट्वा ।) आश्चर्यम् । कथं शर्विलकः । शर्विलक स्वागतं ते । कुत्र त्वम् । (अम्मो । कधं सव्विलओ । सव्विलअ साअदं दे । कहिं तुमम् ।)

शर्विलकः—कथयिष्यामि ।

(इति सानुरागमन्योन्यं पश्यतः ।)

[गुणैः सौन्दर्यादिभिर्मदनमपि विशेषयन्ती सातिशयं कुर्वती । येयमनङ्गवह्नितप्तं कामानलसंतप्तं मे हृदयं भृशं चन्दनशीतलमिव करोति । पुष्पिताग्रा छन्दः] ॥ ४ ॥
[अभुजिष्यामन्येन केनाप्यभोग्याम् । कलत्रवत्स्वगृहस्थां स्वाधीनामित्यर्थः । यद्वा

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१ गति २ तान्तरात्मा. ३ मदनिके मद०

Moreover—

Whoever stares closely at me as I walk rapidly, or approaches me quickly as I stand in a state of distraction,—my suspicious mind internally treats all such persons equally, for it is one's own faults that fill a man with apprehension (2)

It was, indeed, for Madanika's sake that I undertook a risky adventure

In some place I had to let go a man who was busy talking to his servants, in another I passed by a house seeing that it was inhabited by women (only), and (sometimes) I had to stand like a wooden pillar of a house when a posse of the King's watchmen came near me By hundreds of acts, mostly like these, I turned the night into day (3)

(*Walks about*)

VAS —Girl, just take this painting-board and place it on my bed, then come back here quickly with a fan

MAD —As the mistress commands. (*Exit with the board*)

SAR —Here's Vasantasena's house. Well, then, let me go in (*Entering*) Where, possibly, can I find Madanika ?

(*Then enter* MAD *with a fan in her hand*)

SAR —(*Seeing*) Ah ! Here's Madanika !—

—This is she, who, excelling even Madana by the excellence (of her charms), looks as if she were Rati herself in bodily form She renders my heart, heated by the fire of Love, exceedingly cooled as it were with sandal paste (4)

O Madanika !

MAD —(*Seeing*) Ah ! What ! Here's Sarvilaka ! You are welcome, Sarvilaka ! What brings you here ?

SAR —I'll just tell you

(*They lovingly cast glances at each other*)

अकिंकरीम् । स्वतन्त्रामित्यर्थः ।] स्वाधीनामिति यावत । मम छन्दो ममाभिलाष । **दारिद्र्येणेति।** दारिद्र्योपहतेन तथाऽपि त्वयि स्नेहस्त्वत्स्नेहस्तेनानुगतेन । अनुरागवतेत्यर्थः । साहस चौर्यरूपम् ॥ ५ ॥ साहसे जीवितानपेक्षकर्मणि । न खल्वाचरितम् । अपि त्वाचरितमेव । **नो मुष्णामीति** । [धनार्थी अहं विप्रस्व ब्राह्मणस्य स्वस्वामिक द्रव्यम् । अथो अथ वा यज्ञार्थमभ्युद्धृत पृथङ्निहित काञ्चन

वसन्तसेना— चिरयति मदनिका । तत्कुत्र नु खलु सा । (गवाक्षकेन दृष्ट्वा ।) कथमेषा केनापि पुरुषकेण सह मन्त्रयमाणा तिष्ठति । यथाऽतिस्निग्धया निश्चल-दृष्ट्याऽऽपिबन्तीवैत निध्यायति तथा तर्कयामि एष स जन एतामिच्छत्यभुजिष्यां कर्तुम् । तद्रमतां रमताम् । मा कस्यापि प्रीतिच्छेदो भवतु । न खल्वाकारयिष्यामि । (चिरअदि मदणिआ । ता कहिं णु क्खु सा । कध एसा केनावि पुरिसकेण सह मन्तअन्ती चिट्ठदि । जधा अदिसिणिद्धाए णिच्चलदिट्ठीए आपिबन्ती विअ एदं निज्झाअदि तधा तक्केमि एसो सो जणो एदं इच्छदि अभुजिस्सं कादुम् । ता रमदु रमदु । मा कस्सावि पीदिच्छेदो भोदु । ण क्खु सद्दाविस्सम् ।)

मदनिका—शर्विलक कथय । (सव्विलअ कधेहि ।)

शर्विलकः— (साशङ्कं[1] दिशोऽवलोकयति ।)

मदनिका—शर्विलक किं न्विन्दम् । सशङ्क इव लक्ष्यसे । (सव्विअल किं ण्णेदम् । ससङ्को विअ लक्खीअसि ।)

शर्विलकः—वक्ष्य त्वां किंचिद्रहस्यम् । तद्विविक्तमिदम् ।

मदनिका—अथ किम् । (अध इ ।)

वसन्तसेना—कथं परमरहस्यम् । तन्न श्रोष्यामि । (कधं परमरहस्सम् । ता ण सुणिस्सम् ।)

शर्विलकः—मदनिके किं वसन्तसेना मोक्ष्यति त्वां निष्क्रयेण ।

वसन्तसेना—कथं मम सम्बन्धिनी कथा । तच्छ्रोष्याम्यनेन गवाक्षेणापवारित-शरीरा । (कधं मम सम्बन्धिणी कधा । ता सुणिस्सं इमिणा गवक्खेण ओवारिदसरीरा ।)

मदनिका—शर्विलक भणिता मयाऽऽर्या । तदा भणति—यदि मम च्छन्द-स्तदा विनाऽर्थं सर्वं परिजनमभुजिष्यं करिष्यामि । अथ शर्विलक कुतस्त एतावा-न्विभवः येन मामार्यासकाशान्मोचयिष्यसि । (सव्विलअ भणिदा मए अज्जआ । तदो भणादि –जइ मम छन्दो तदा विणा अत्थं सव्वं परिजणं अभुजिस्सं करइस्सम् । अध सव्विलअ कुदो दे एत्तिओ विहवो जेण मं अज्जआसआसादो मोआइस्ससि ।)

शर्विलकः—

> **दारिद्र्येणाभिभूतेन त्वत्स्नेहानुगतेन च ।**
> **अद्य रात्रौ मया भीरु त्वदर्थे साहसं कृतम् ॥ ५ ॥**

वसन्तसेना—प्रसन्नाऽस्याकृतिः । साहसकर्मतया पुनरुद्वेजनीया । (पसण्णा से आकिदी । साहसकम्मदाए उण उव्वेअणीआ ।)

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[1] सशङ्कम्.

मदनिका—शर्विलक स्त्रीकल्यवर्तस्य कारणनोभयमपि सशये विनिक्षिप्तम ।
(सव्विलअ इत्थीकल्लवत्तस्स कारणेण उहअ पि ससए विणिक्खित्तम् ।)

शर्विलक—किं किम् ।

मदनिका—शरीर चारित्र च । (सरीर चारित्त च ।)

शर्विलक —अपण्डिते, साहसे श्री प्रतिवसति ।

मदनिका—शर्विलक अखण्डितचारित्रोऽसि । तन्न खलु त्वया मम कारणात्साहस कुर्वताऽत्यन्तविरुद्धमाचरितम् । (सव्विलअ अखण्डितचारित्तो सि । ता ण खु ते मम कारणादो साहस करन्तेण अच्चन्तविरुद्ध आचरिदम् ।)

शर्विलक —

नो मुष्णाम्यबला विभूषणवतीं फुल्लामिवाहृ लतां
विप्रस्व न हरामि काञ्चनमथो यज्ञार्थमभ्युद्धृतम् ।
धात्र्युत्सङ्गगत हरामि न तथा बाल धनार्थी क्वचि-
त्कार्याकार्यविचारिणी मम मतिश्चौर्येऽपि नित्य स्थिता ॥ ६ ॥

तद्विज्ञाप्यता वसन्तसेना—

अय तव शरीरस्य प्रमाणादिव निर्मित ।
अप्रकाशो[1] ह्यलकारो मत्स्नेहाद्धार्यतामिति ॥ ७ ॥

मदनिका—शर्विलक अप्रकाशोऽलकार । अय च जन इति द्वयमपि न युज्यते । तदुपनय तावत् । पश्याम्येनमलंकारम् । (सव्विलअ अप्पकाशो अलकारओ[2] । अअ च जणो त्ति दुवेवि ण जुज्जदि । ता उवणेहि दाव । पेक्खामि एद अलकारअम् ।

शर्विलक —इदमलकरणम् । (इति साशङ्क समर्पयति ।)

मदनिका—(निरूप्य ।) दृष्टपूर्व इवायमलकार । तद्भण कुतस्त एष । (दिट्ठपुरुव्वो विअ अअ अलकारओ । ता भणेहि कुदो दे एसो ।

शर्विलक —मदनिके किं तवानेन । गृह्यताम् ।

मदनिका—(सरोषम् ।) यदि मे प्रत्ययं न गच्छसि तत्किंनिमित्त मा निष्क्रीणासि । (जइ मे पच्चअ ण गच्छसि ता किंणिमित्त म णिक्किणासि ।)

शर्विलक —अयि प्रभाते मया श्रुत श्रेष्ठिचत्वरे यथा सार्थवाहस्य चारुदत्तस्येति ।

(वसन्तसेना मदनिका च मूर्छां नाटयत ।)

मलकारधारणमसभाव्यमिति भाव । ‘ सप्रमाणव्यवहारकारिजनशिरोमणि ’ इति ल दी] । अपिरनुनये । ‘अय जन शर्विलक ’ इति प्राचीनटीका । तन्न युद्ध्यते । वेश्यात्वे वसन्तसेनाया निभृत सगतमित्यभिप्राय । **विषादेति** । [विषादेन खेदेन स्रस्त

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१ अप्रकाश्य २ कारओ च त्ति दुवे

MAD —Sarvilaka, for the sake of the trifling thing (called) woman, you have (now) placed both these in jeopardy—

SAR —What two things ?

MAD —Your body (*i e* life), and your character

SAR —You ignorant girl, fortune abides in adventure (favours the brave)

MAD —Sarvilaka, you have hitherto been of blameless (*i e* uninjured) character So (may I hope that) when for my sake you committed that crime, you did nothing which was very objectionable ?

SAR —

I do not rob a woman with ornaments on, looking like a creeper in blossom, I do not steal a Brahmana's wealth, nor gold collected for the purpose of a sacrifice, so, too, I never, during my search after money, rob a child lying on a nurse's lap (Thus) my mind has always been given to the discrimination of what is right and wrong, even in the act of committing a theft (6)

So please request Vasantasena (in these words) —

" Please wear in secret, out of love for me, this ornament which looks as if it had been (specially) manufactured to the (exact) measure of your body " (7)

MAD —Sarvilaka, an ornament (to be worn) in secret, and this person (i e the courtesan Vasantasena to wear it)—both these are inconsistent. So bring it to me, please, I shall have a look at the ornament

SAR —Here's the ornament (*Gives it to her, hesitatingly*),

MAD —(*Inspecting it*) This ornament looks like one seen before. So tell me where you got it from ?

SAR —Madanika, what have you to do with it ? Take it.

MAD —(*Angrily*) If you don't trust me, then why do you want to ransom me ?

SAR —Well, I heard it in the morning in the merchants' square that it belonged to the merchant Charudatta

(*Both* Vas *and* Mad *act swooning*)

शर्विलक —मदनिके समाश्वसिहि[1] । किमिदानीं त्वं

विषादत्रस्तसर्वाङ्गी सम्भ्रमभ्रान्तलोचना ।
नीयमानाऽभुजिष्यात्वं[2] कम्पसे नानुकम्पसे ॥ ८ ॥

मदनिका—(समाश्वस्य ।) साहसिक न खलु त्वया मम कारणादिदमकार्यं कुर्वता तस्मिन्गेहे कोऽपि व्यापादित परिक्षतो वा । (साहसिअ ण क्खु तुए मम कारणादो इमं अकज्जं करन्तेण तस्सिं गेहे कोवि वावादिदो परिक्खदो वा ।)

शर्विलक —मदनिके भीते सुप्ते न शर्विलक प्रहरति । तन्मया न कश्चिद् व्यापादितो नापि परिक्षत ।

मदनिका—सत्यम् । (सच्चम् ।)

शर्विलक —सत्यम् ।

वसन्तसेना—(संज्ञां लब्ध्वा ।) आश्चर्यम् । प्रत्युपजीविताऽस्मि । (अम्महे । पच्चुवजीविदम्हि ।)

मदनिका—प्रियम् । (पिअम् ।)

शर्विलक —(सेर्ष्यम् ।) मदनिके किं नाम प्रियमिति ।

त्वत्स्नेहबद्धहृदयो हि करोम्यकार्यं
सद्वृत्तपूर्वपुरुषेऽपि कुले प्रसूत ।
रक्षामि[3] मन्मथविपन्नगुणोऽपि[4] मान
मित्रं च मां व्यपदिशस्यपरं च यासि ॥ ९ ॥

(साकूतम् ।)

इह सर्वस्वफलिन कुलपुत्रमहाद्रुमा ।
निष्फलत्वमलं यान्ति वेश्याविहगभक्षिता ॥ १० ॥

अयं च सुरतज्वाल कामाग्नि प्रणयेन्धन ।
नराणां यत्र हूयन्ते यौवनानि धनानि च ॥ ११ ॥

वसन्तसेना—(सस्मितम् ।) अहो अस्यास्थान आवेग । (अहो से अत्थाणे आवेओ ।)

शर्विलक —सर्वथा—

अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति ।
श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥

गलितं सर्वमङ्गं यस्य सा । सम्भ्रमेण भयेन चित्तवृत्त्यनवस्थानेन वा भ्रान्ते लोचने यस्या सा । अभुजिष्यात्वमदासीत्वम् । नीयमाना भुजिष्यात्वमिति वा पदच्छेद ।]

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१ समा० समा०, २ माना भुजि०, भुजिष्या त्वं ३ वक्ष्यामि ४ अद्य.

SAR —Madanika, compose yourself! Why do you now,

Quake and do not show compassion to me, when you are being freed from bondage, (you), with all your limbs drooping in despair, and your eyes rolling in agitation!

MAD —(*Recovering*) You rash fellow, I hope you didn't kill or wound anybody in that house, when you committed this foul deed for my sake?

SAR —O Madanika, Sarvilaka strikes not a person who is afraid, nor one who is asleep. So (you may rest assured that) I neither killed nor wounded anybody.

MAD —Really

SAR —Really

VAS —(*Regaining consciousness*) Wonderful! I am (now) restored to life again!

MAD.—It is pleasant news to me!

SAR —(*Jealously*) Madanika, what do you mean by saying it is pleasant news?

Although born in a family with its ancestors all men of righteous conduct, still I committed a sinful deed, my heart being dominated by love for you. But, although my virtues have perished through my passion, still I do preserve my (sense of) honour. You call me a friend, and yet at the same time you run after another (lover)! (9)

(*Significantly*)

In this world, the fine trees in the form of nobly-born youths having their whole wealth for their fruit, are completely divested of their fruit when devoured by the birds in the form of courtesans (10)

And this fire of Love has amorous sports for its flames and affection for its fuel, wherein are offered as oblations men's youths and riches (11)

VAS —(*smilingly*) Oh! His excitement is quite out of place (ungrounded)

SAR —In every way,

Senseless are those men, I esteem, who trust in women or in riches, for riches as well as women move about as tortuously as female snakes (12)

स्त्रीषु न राग कार्यो रक्त पुरुष स्त्रिय परिभवन्ति ।
रक्तैव हि रन्तव्या विरक्तभावा तु[1] हातव्या ॥ १३ ॥

सुष्ठु खल्विदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-
र्विश्वासयन्ति पुरुष न तु[2] विश्वसन्ति ।
तस्मान्नरेण कुलशीलसमन्वितेन ।
वेश्या श्मशानसुमना[3] इव वर्जनीया ॥ १४ ॥

अपि च ।

समुद्रवीचीव चलस्वभावा सध्याभ्रलेखेव मुहूर्तरागा ।
स्त्रियो हृतार्था[4] पुरुष निरर्थं [5]निष्पीडितालक्तकवत्त्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपला —

अन्य मनुष्य हृदयेन कृत्वा [6]अन्य ततो दृष्टिभिराह्वयन्ति[7] ।
अन्यत्र मुञ्चन्ति मदप्रसेकमन्य शरीरेण च कामयन्ते ॥ १६ ॥

सूक्त खलु कस्यापि —

न पर्वताग्रे नलिनी प्ररोहृति न गर्दभा वाजिधुर वहन्ति ।
यवा प्रकीर्णा न भवन्ति शालयो न वेशजाता[8] शुचयस्तथाऽङ्गना ॥ १७ ॥

आ दुरात्मन् चारुदत्तहतक अय न भवसि । (इति कतिचित्पदानि गच्छति[9] ।)

मदनिका—(अञ्चले गृहीत्वा ।) अयि असबद्धभाषक असभावनीये कुप्यसि । (अइ असबद्धभासअ असभावणीए कुप्पसि ।)

शर्विलक —कथमसभावनीय नाम ।

मदनिका—एष खल्वलकार आर्यासबन्धी । (एसो क्खु अलकारओ अज्ज-आकेरओ ।)

शर्विलक —तत किम् ।

मदनिका—स च तस्यार्यस्य हस्ते विनिक्षिप्त । (स च तस्स अज्जस्स हत्थे विणिक्खित्तो[10] ।)

शर्विलक — किमर्थम् ।

मदनिका—(कर्णे ।) एवमिव । (एव्व विअ ।)

॥ ८ ॥ स्वविति । [सदवृत्त येषा ते सद्वृत्ता । सद्वत्ता पूर्वपुरुषा यस्मिस्तस्मिन्कुले प्रसूतोऽप्यह त्वत्स्नेहबद्धहृदयोऽकार्यं करोमि । कामातुरोऽन्यस्य मान न रक्षति । अह तु कामातुरोऽपि रक्षामीत्याह । व्यपदिशसि बाह्यतो दर्शयसि ।] मन्मथेन विपन्नो गुणो

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१ नु २ च ३ स्मशान ४ हितार्था ५ निपी० ६ त्वन्य ७ आह्वयन्त्य . ८ याता ९ ददाति १० णिक्खित्तो

(Undue) love should not be shown to women, women disrespect a man who is (over–) attached to them Only that woman should be loved who is herself in love, but one whose heart is cold should be let alone (13)

It is indeed truly observed

" These women (harlots) laugh, and weep too, for money, they make a man confide in them, but themselves never trust him Therefore, a man of high birth and good character should avoid courtesans, like, flowers (*Or*, jasmines) in cremation-grounds " (14)

" Of an unstable nature like the waves of the ocean, and exhibiting *raga* (passion—redness) for a short time like the ridges of clouds in the evening, women, having taken a man's money, abandon him, when he is penniless, like (a ball of) *alaktaka* (red lac,) with all its colour squeezed out " (15)

Indeed women, who are fickle,

Having fixed upon one man in their heart, invite another by their glances, they pour an effusion of joy (*or*, intoxicating caresses) on a third one, while they carnally desire quite another still (16)

Indeed, it has been truly said by some one that—

" The lotus-plant grows not on mountain-top, asses bear not the yoke of horses, nor do grains of barley, when sown, yield a crop of rice, (and) similarly, women born in the courtesans' quarter can never be pure " (17)

O you villain, accursed Charudatta ! Here you cease to exist ! —(*Walks a few steps*)

MAD —(*Catching him by the hem of his cloak*) You utterer of nonsense, you have got angry at what is inconceivable

SAR —How inconceivable, pray ?

MAD —This ornament, indeed, belongs to her ladyship

SAR —What of that ?

MAD —And it was kept as a deposit with that gentleman.

SAR – For what purpose ?

MAD —(*In his ear*) It was like this

यस्य । ईदृशोऽपि देह रक्षामि । मदनिकार्थचौर्याहरणेन हीनगुणत्व व्यक्तम् । [" मन्मथेत्यादिना देहमिति पाठे ध्वनि । देह स्वीय रक्षामि कामपीडितोऽप्यहमिति

शर्विलक—(सवैलक्ष्यम् ।) भो कष्टम् ।

> **छायार्थं[1] ग्रीष्मसतप्तो यानेवाह समाश्रित ।**
> **अजानता मया सैव पत्रै शाखा वियोजिता ॥ १८ ॥**

वसन्तसेना—कथमेषोऽपि सतप्यत एव । तदजानतैतेनैवमनुष्ठितम् । (कधं एसो वि सतप्पदि ज्जेव । ता अजाणन्तेण एदिणा एव्व अणुचिट्ठिदम् ।)

शर्विलक—मदनिके किमिदानी युक्तम् ।

मदनिका—अत्र त्वमेव पण्डित । (इत्थ तुम ज्जेव पण्डिओ ।)

शर्विलक—नैवम् । पश्य ।

> **स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिता ।**
> **पुरुषाणा तु पाण्डित्य [2]शास्त्रैरेवोपदिश्यते ॥ १९ ॥**

मदनिका—शर्विलक यदि मम वचन श्रूयते तदा तस्यैव महानुभावस्य प्रतिनिर्यातय । (सव्विलअ जइ मम वअण सुणीअदि ता तस्स ज्जेव महाणुभावस्स पडिणिज्जादेहि ।)

शर्विलक—मदनिके यद्यसौ राजकुले मा कथयति[3] ।

मदनिका—न चन्द्रादातपो भवनि । (ण चन्दादो आदवो होदि ।)

वसन्तसेना—साधु मदनिके साधु । (साहु मदणिए साहु ।)

शर्विलक—मदनिके ।

> **न खलु मम विषाद साहसेऽस्मिन्भय वा**
> **कथयसि हि किमर्थं तस्य साधोर्गुणास्त्वम् ।**
> **जनयति मम वेद[4] कुत्सित कर्म लज्जा**
> **नृपतिरिह शठाना मादृशा किं नु[5] कुर्यात् ॥ २० ॥**

तथाऽपि नीतिविरुद्धमेतत् । अन्य उपायश्चिन्त्यताम् ।

वाच्यार्थ । परकीयमपि देह रक्षामि नो चेत्प्रहरेयमिति व्यङ्ग्यम् " इति ल दी]॥ ९ ॥ [परपुरुषानुरक्ता मदनिकेति शङ्कमान शर्विलक वेश्याजन निन्दति- **इहेति** । इह अस्मिञ्जगति सर्वाणि स्वानि धनान्येव फलानि सन्त्येषा ते सर्वस्व- **फलिन** । 'अत इनिठनौ' इति मत्वर्थे इनि । कुलपुत्रा एव महाद्रुमास्ते वेश्या एव विहगास्तैर्भक्षिता अल निष्फलत्व यान्ति । हृतसर्वस्वा भवन्तीति भाव । समस्तवस्तु- विषय सावयव रूपकमलकार] ॥ १० ॥ **अयमिति** । [अय कामरूपाग्नि सुरतमेव ज्वाला यस्य तथा । प्रणयोऽनुराग एव इन्धन यस्य तादृश अस्ति । यत्र यस्मिन्नराणा यौवनानि धनानि च हूयन्ते । 'अत्र विशेषणयो समस्त व्यस्त विशेषे सावयवरूप- मलकार ' इति ल० दी०] ॥ ११ ॥ [अस्थाने अयुक्ते अकारणे इति यावत् ।

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१ छायार्थी २ शास्त्रेणैव ३ कथयिष्यति. ४ चेद ५ न.

SAR —(*With shame*) Ah ! Alas !

That branch (of a tree), to which I had resorted for shade when suffering from summer's heat,—that very branch has been despoiled of its foliage by me, in my ignorance (18)

VAS —How now ! Even he is pained ! So he must have done it in ignorance

SAR —O Madanika, what is now proper (to be done) ?

MAD —As to that matter you yourself are clever enough (to know)

SAR —Nay, say not so See

These women, as is well known, are forsooth clever by their very nature, while cleverness has to be taught to men by means of the Sastras (19)

MAD —Sarvilaka, if you will listen to (*i e* follow) my advice, then restore this to that same high personage

SAR —Madanika, what if he were to inform against me at the royal palace ?

MAD – Heat comes not from the Moon

VAS —Well said, Madanika, well said !

SAR —O Madanika,

For this my adventure I do not indeed feel sorrow nor fear — Why do you then narrate to me that good man's virtues ?—Does this ignoble deed produce any shame in me ?— And what can the king do to rogues like me ? (20)

Still, this is against policy (So) think of (some) other way

कामप्रतिघाते क्रोध शक्तस्याशक्तस्य तु विषाद इति शास्त्रात्क्रुद्ध शर्विलको वेश्याजन निर्भर्त्स्य स्त्रीमात्रमिदानी निर्भर्त्सयति । इति ल० दी० ।] अपण्डिता इति । [भुजङ्गकन्या भुजङ्गयस्तासामिव परिसर्पणानि वक्राणि त्वरितानि च चलनानि । उपजाति छन्द ॥ १२ ॥ स्त्रीष्विति । राग प्रीति । परिभवन्ति विगणयन्ति । विरक्तभावा स्नेहशून्यान्त करणवृत्ति । हातव्या त्याज्या । आर्या छन्द ॥ १३ ॥ स्त्रीजन निन्दन्नेव विशेषेण वेश्या निन्दति] एता इति । [—श्मशाने सुमना पुष्पाणि । जात्यैकवचनम् ।] सुमनस पुष्पवृत्तेरेकवचनान्ततापि । यथा–'अप्रत्याख्येये दधिसुमनसी' इति [प्राचीनप्रयोगात् । अथ वा] 'सुमना मालती लता' 'सुमना मालतीजाति' इत्यमरोक्ते । ता यथा श्मशानवर्तिनी न कोऽपि स्पृशति तद्वत् । वर्जनीया । क्रियादीपकोपमयो ससृष्टि ।] वचनभेदेऽपि सतामनुद्वेजकत्वाददुष्टत्वमुपमाया ।

मदनिका—सोऽयमपर उपाय । (सो अअ अवरो उवाओ ।)

वसन्तसेना—क खल्वपर उपायो भविष्यति । (को क्खु अवरो उवाओ हुविस्सदि ।)

मदनिका—तस्यैवार्यस्य सबन्धी भूत्वैतमलकारमार्याया उपनय । (तस्स ज्जेव अज्जस्स केरओ भविअ एद अलकारअ अज्जआए उवणेहि ।)

शर्विलक—एव कृते किं भवति ।

मदनिका—त्व तावदचौर सोऽप्यार्योऽनृण । आर्यया स्वकोऽलकार उपगतो भवति । (तुम दाव अचोरो सो वि अज्जो अरिणो । अज्जआए सक अलकारअ उवगद भोदि ।)

शर्विलक—नन्वतिसाहसमेतत् ।

मदनिका—अयि उपनय । अन्यथाऽतिसाहसम् । (अइ उवणेहि । अण्णधा अदिसाहसम् ।)

वसन्तसेना—साधु मदनिके साधु । अभुजिष्ययेव मन्त्रितम् । (साहु मदणिए साहु । अभुजिस्साए विअ मन्तिदम् ।)

शर्विलक—

> **मयाऽऽप्ता महती बुद्धिर्भवतीमनुगच्छता ।**
> **निशाया नष्टचन्द्रायां दुर्लभो मार्गदर्शक** ।। २१ ।।

मदनिका—तेन हि त्वमस्मिन्कामदेवगेहे मुहूर्तक तिष्ठ यावदार्यायै तवागमन निवेदयामि । (तेण[1] हि तुम इमस्सि कामदेवगेहे मुहुत्तअ चिट्ठ जाव अज्जआए तुह आगमण णिवेदेमि ।)

शर्विलक—एव भवतु ।

मदनिका—(उपसृत्य ।) आर्ये एष खलु चारुदत्तस्य सकाशाद्ब्राह्मण आगत । (अज्जए एसो क्खु चारुदत्तस्स सआसादो बम्हणो आअदो ।)

वसन्तसेना—हञ्जे तस्य सबन्धीति कथ त्व जानासि । (हञ्जे तस्स केरअ त्ति कध तुम जाणासि ।)

मदनिका—आर्ये आत्मसबन्धिनमपि न जानामि । (अज्जए अत्तणकेरअ वि ण जाणामि ।)

वसन्तसेना—(स्वगत सशिरकम्प विहस्य ।) युज्यते । (प्रकाशम् ।) प्रविशतु । (जुज्जदि । पविसदु ।)

मदनिका—यदार्याऽऽज्ञापयति । (उपगम्य ।) प्रविशतु शर्विलक । (ज अज्जआ आणवेदि । पविसदु सव्विलओ ।)

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१ तेण तुम

MAD —Then here's another way—

VAS —What may that other way possibly be ?

MAD —Be a person connected with that same gentleman, and take this ornament to her ladyship

SAR —If I do so, what would come of it ?

MAD —In the first place, you will be no thief, while that gentleman, too, will be out of debt, and her ladyship would get back her own ornament

SAR —Why, this is very risky !

MAD —My dear fellow, take it to her, if you don't, *that* would be very risky !

VAS —Noble, Madanika, noble ! You have spoken like a gentlewoman (*lit* one who is not a slave) !

SAR —

By following you, I have obtained excellent wisdom When at night the moon is not visible, it is hard to find a guide (who would point out the way) (21)

MAD —Then please wait for a short while in this Cupid's temple, while I shall announce your arrival to her ladyship

SAR —So be it !

MAD —(*Approaching*) Lady, here has come a Brahmana from Charudatta

VAS --Girl, how do you know that he belongs to Charudatta ?

MAD —Lady, do I not know my own connexions ?

VAS —(*To herself, shaking her head and smiling*) Properly said ! (*Aloud*) Let him come in

MAD —As your ladyship commands (*Approaching*) Sarvilaka, you may come in

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वसन्ततिलक वृत्तम् ।। १४ ।। [समुद्रवीचीवेति । वीची तरङ्ग । मुहूर्त राग अनुराग रक्तिमा च यासा यस्या च । निरर्थ निर्द्रव्यम् । उपजातिर्वृत्तम् ।। १५ ।। चपला चञ्चला । चपला विद्युत एवेति रूपकध्वनि । अन्यमिति । हृदयेन कृत्वा अभिसधाय। तस्मिन्मनो निवेशयेति यावत् । मदप्रसेक आनन्दसदोह वीर्यसिञ्चन च । क्रियादीपकम् । इन्द्रवज्रा वृत्तम् ।। १६ ।। न पर्वतेति । नलिनी गभीरनीरोद्भवा कमलिनी । वाजिन धुर वाजिधुरमश्ववाह्या धुरमित्यर्थ । अत्र ल० दी०–पद्य प्राचीनम् । अत एवोक्त सूक्त कस्यापीति । विलक्षणमिद छन्द । प्रथमपादे द्वादशा-

शर्विलक—(उपसृत्य । सवैलक्ष्यम् ।) स्वस्ति भवत्यै ।

वसन्तसेना—आर्य वन्दे । उपविशत्वार्य । (अज्ज वन्दामि । उवविसदु अज्जो ।)

शर्विलक—सार्थवाहस्त्वा विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्ष्यमिद भाण्डम् । तद्गृह्यताम् । (इति मदनिकाया समर्प्य प्रस्थित ।)

वसन्तसेना—आर्य ममापि तावत्प्रतिसदेश तत्रार्यो नयतु । (अज्ज ममावि दाव पडिसदेस तहिं अज्जो णेदु ।)

शर्विलक—(स्वगतम् ।) कस्तत्र यास्यति । (प्रकाशम् ।) क प्रतिसदेश ।

वसन्तसेना—प्रतीच्छत्वार्यो मदनिकाम् । (पडिच्छदु अज्जो मदणिअम् ।)

शर्विलक—भवति न खल्ववगच्छामि ।

वसन्तसेना—अहमवगच्छामि । (अह अवगच्छामि ।)

शर्विलक—कथमिव ।

वसन्तसेना—अहमार्यचारुदत्तेन भणिता—य इममलकारक समर्पयिष्यति तस्य त्वया मदनिका दातव्या । तत्स एवैता ते ददातीत्येवमार्येणावगन्तव्यम् । (अहं अज्जचारुदत्तेण भणिदा—जो इम अलकारअ समप्पइस्सदि तस्स तुए मदणिआ दादव्वा । ता सो ज्जेव एद दे देदित्ति एव्व अज्जेण अवगच्छिदव्वम् ।)

शर्विलक—(स्वगतम् ।) अये विज्ञातोऽहमनया । (प्रकाशम् ।) साधु आर्यचारुदत्त साधु ।

> **गुणेष्वेव हि कर्तव्य प्रयत्न पुरुषै सदा ।**
> **[1]गुणैर्युक्तो दरिद्रोऽपि नेश्वरैरगुणै सम ॥ २२ ॥**

अपि च ।

> **गुणेषु यत्न पुरुषेण कार्यो न किञ्चिदप्राप्यतम गुणानाम् ।**
> **गुणप्रकर्षादुडुपेन [2]शभोरलङ्घ्यमुल्लङ्घितमुत्तमाङ्गम् ॥ २३ ॥**

वसन्तसेना—कोऽत्र प्रवहणिक । (को एत्थ पवहणिओ ।)

(प्रविश्य सप्रवहण ।)

चेट—आर्ये सज्ज प्रवहणम् । (अज्जए सज्ज पवहणम् ।)

वसन्तसेना—हञ्जे मदनिके सुदृष्टा मा कुरु । दत्ताऽसि । आरोह प्रवहणम् । स्मरसि माम् । (हञ्जे मअणिए सुदिट्ठ म करेहि । दिण्णासि । आरुह पवहणम् । सुमरेसि मम् ।)

मदनिका—(रुदती ।) परित्यक्ताऽस्म्यार्यया । (इति पादयो पतति ।) (परिच्चत्तेम्हि[3] अज्जआए ।)

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१ गुणयुक्त २ रलङ्घित ३ परिच्चअम्हि (परिच्युताऽस्मि).

SAR —(*Approaches, with embarrassment*) Hail to your ladyship! !

VAS —Sir, I salute you Please be seated

SAR —The merchant (Charudatta) sends this message — " On account of the dilapidated state of my house, it is difficult to guard this casket So please take it back " (*He gives it to* Madanika, *and starts to go*)

VAS —Sir, you should carry back to him a counter-message from me, too

SAR —(*To himself*) Who is going there ? (*Aloud*) What is the counter-message ?

VAS —Your honour should take Madanika (with you)

SAR —Lady, I do not understand (this)

VAS —But I do

SAS —What do you mean ?

VAS —I was told by noble Charudatta that I was to give Madanika to him who would hand over to me that ornament So you may understand that he himself is bestowing her on you

SAR —(*To himself*) Ah ! I have been found out by her ! (*Aloud*) Excellent, noble Charudatta, excellent !

Men should always make an effort to acquire virtues A virtuous person, poor though he may be, cannot be the equal of (i e is superior to) persons who are rich, but not virtuous (22)

Moreover—

An effort should be made by man to acquire virtues, for there is nothing that is exceedingly unattainable by means of them (Thus) the Moon, on account of the excellence of his merits, came to occupy Siva's head which is (otherwise) inaccessible (23)

VAS —Is there any driver here ?

(*Entering with a carriage*)

A SERVAT—Your ladyship, the carriage is ready !

VAS —Girl Madanika, look at me very well You are given away Mount the carriage, and remember me

MAD —(*Weeping*) Your ladyship has abandoned me ! (*She falls at her feet*)

वसन्तसेना—साम्प्रत त्वमेव वन्दनीया सवृत्ता । तद्गच्छ । आरोह प्रवहणम् । स्मरसि माम् । (सपद तुम ज्जेव वन्दणीआ सवुत्ता । ता गच्छ । आरुह पवहणम् । सुमरेसि मम् ।)

शर्विलक—स्वस्ति भवत्यै । मदनिके ।

> **सुदृष्ट क्रियतामेष शिरसा वन्द्यता जन ।**
> **यत्र ते दुर्लभ प्राप्त वधूशब्दावगुण्ठनम् ॥ २४ ॥**

(इति मदनिकया सह प्रवहणमारुह्य गन्तु प्रवृत्त ।)

(नेपथ्ये ।)

क कोऽत्र भो । राष्ट्रिय समाज्ञापयति—एष खल्वार्यको गोपालदारको राजा भविष्यतीति सिद्धादेशप्रत्ययपरित्रस्तेन पालकेन राज्ञा घोषादानीय[1] घोरे बन्धनागारे बद्ध । तत स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भवितव्यम् ।

शर्विलक—(आकर्ण्य ।) कथ राज्ञा पालकेन प्रियसुहृदार्यको मे बद्ध । कलत्रवाश्चास्मि सवृत्त । आ. कष्टम् । अथ वा ।

> **द्वयमिदमतीव लोके प्रिय नराणा सुहृच्च वनिता च ।**
> **सप्रति तु सुन्दरीणा शतादपि सुहृद्विशिष्टतम ॥ २५ ॥**

भवतु अवतरामि । (इत्यवतरति ।)

मदनिका—(सास्रमञ्जलिं बद्ध्वा ।) एव न्विदम् । तत्पर नयतु मामार्यपुत्र समीप गुरुजनानान् । (एव्व ण्णेदम् । ता पर णेदु म अज्जउत्तो समीव गुरुअआणम् ।)

शर्विलक—साधु प्रिये साधु अस्मच्चित्तसदृशमभिहितम्[2] । (चेटमुद्दिश्य)। भद्र[3] जानीषे रेभिलस्य सार्थवाहस्योदवसितम् ।

चेट—अथ किम् । (अध इ ।)

शर्विलक—तत्र प्रापय प्रियाम्[4] ।

चेट—यदार्य आज्ञापयति । (ज अज्जो आणवेदि ।)

मदनिका—यथाऽऽर्यपुत्रो भणति । अप्रमत्तेन तावदार्यपुत्रेण भवितव्यम् । (इति निष्क्रान्ता ।) (जधा अज्जउत्तो भणादि । अप्पमत्तण दाव अज्जउत्तेण होदव्वम् ।)

शर्विलक—अहमिदानी ।

> **ज्ञातीन्विटान्स्वभुजविक्रमलब्धवर्णा[5]**
> **न्राजापमानकुपिताश्च नरेन्द्रभृत्यान् ।**
> **उत्तेजयामि सुहृद परिमोक्षणाय**
> **यौगधरायण इवोदयनस्य राज्ञ ॥ २६ ॥**

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१ आनीय चोर इव २ समभिहितम् ३ अयि ४ प्रियतमाम् ५ शब्दान्

VAS —Now you yourself have become worthy of salutation (by others) So go and ascend the car And remember me

SAR —Good bye, madam ! O Madanika,

Take a good view of her ladyship and bow to her with (bent) head, from whom you have obtained the addition (*lit* the veil) of the title of ' a bride ' which is hard to obtain (24)

(*Mounts the caarriage along with* Madanika, *and starts to go*)

(*Behind the scenes*)

Who is there ? (Listen) The chief of the police orders : "King Palaka, alarmed on account of his belief in the prophecy of a seer (Siddha) that Aryaka, a cowherd's son, would be the king, has now brought him from his hamlet and confined him in a dreadful dungeon So you should all watch carefully at your respective stations "

SAR —(*Listening*) What ! King Palaka has arrested my dear friend Aryaka, and here I have just got a wife ! Oh ! Bad. luck ! Or rather—

In this world, these two things are exceedingly dear to men, *viz* a friend and a wife, but now (the circumstances are such that) the friend has become more important than even a hundred fair wives. (25)

All right I'll get down (*Gets down*)

MAD —(*Tearfully, folding her hands*) It is just so Well, then let my lord send me now to my elders

SAR —Good, my dear, well said ! You have spoken just what is in accord with my mind ! (*To the servant*) My good fellow, do you know the house of Rebhila, the merchant ?

THE SERVANT—Yes

SAR —Take my wife there.

THE SERVANT—As your honour orders

MAD —As my lord says But my lord should be careful (*Exit*)

SAR —Now I will—

Incite (to rebellion) kinsmen (mine and Aryaka's), the city rakes, men that have won fame through the valour of their own arms (*i e* free lances), and such servants of the King as have been alienated through being insulted by him,—(all) for the release of my friend (Aryaka), just as Yaugandharayana did (incite people) for the release of king Udayana (26)

अपि च ।

प्रियसुहृदमकारणे गृहीत
रिपुभिरसाधुभिराहितात्मशङ्कै ।
सरभसमभिपत्य मोचयामि
स्थितमिव राहुमुखे शशाङ्कबिम्बम् ॥ २७ ॥

(इति निष्क्रान्त ।)

(प्रविश्य ।)

चेट – आर्ये दिष्टचा वर्धसे । आर्यचारुदत्तस्य सकाशाद्ब्राह्मण आगत । (अज्जए दिट्ठिआ वड्ढसि । अज्जचारुदत्तस्स सआसादो बम्हणो आअदो ।)

वसन्तसेना—अहो रमणीयताऽद्य दिवसस्य । तद्धञ्जे सादरं बन्धुलेन सम प्रवेशयैनम् । (अहो रमणीअदा अज्ज दिवसस्स । ता हञ्जे सादर बन्धुलेण सम पवेसेहि णम् ।)

चेटी—यदार्याऽऽज्ञापयति । (इति निष्क्रान्ता ।) (ज अज्जआ आणवेदि ।)

(विदूषको बन्धुलेन सह प्रविशति[1] ।)

विदूषक—आश्चर्य भो । तपश्चरणक्लेशविनिर्जितेन राक्षसराजो रावण पुष्पकेण विमानेन गच्छति । अह पुनर्ब्राह्मणोऽकृततपश्चरणक्लेशोऽपि नरनारीजनेन गच्छामि । (ही ही भो तवच्चरणकिलेसविणिज्जिदेण रक्खसराओ रावणो पुप्फकेण विमाणेण गच्छदि । अह उण बह्मणो अकिदतवच्चरणकिलेसो वि णरणारीजणेण[2] गच्छामि ।)

चेटी--प्रेक्षतामार्योऽस्मदीय गेहद्वारम् । (पेक्खदु अज्जो अम्हकेरक गेह-दुआरम् ।)

क्षराणि द्वितीये एकादशाक्षराणि च सन्ति । प्रथमपादे जतजभ एते गणा लभ्यन्ते द्वितीये तु जतजगल इति । उत्तरार्ध तु वशस्थ छन्द ।] ॥ १७ ॥ [एवमिव चारुदत्त-स्याकिंचनतया भोगस्य भूरिधनसाध्यत्वादयमलकारो न्यासमिषेण तस्य हस्ते विनि-क्षिप्त इति सकेतार्थं । अप्रस्तुतवृत्तान्तेन प्रस्तुतवृत्तान्तमुपपादयन्नाह—इति ल०दी०] **छायार्थमिति** । [ग्रीष्मसतप्तोऽह यामेव शाखा छायार्थं समाश्रित सैव । पत्रै छायाहेतुभि । अप्रस्तुतप्रशसालकार] ॥ १८ ॥ **स्त्रियो हीति** । निसर्गादशिक्षयैव । शास्त्रैरेवोपदिश्यते शास्त्राध्ययनादेव जायते ॥ १९ ॥ **नेति** । [अस्मिन्साहसे चौर्यरूपे । तस्य साधोर्गुणान्किमर्थ कथयसि येनाह प्रतिनिवृत्यालकार तस्मै प्रत्यर्पयिष्यामि । इद कुत्सित कर्म मम लज्जा जनयति वा । मादृशाना शठाना सर्वा युक्तीर्जानतामित्यर्थ । किं नु कुर्यात् । न किमपि । मालिनी वृत्तम्] ॥ २० ॥ **अथ** निजपतित्वेनैवमाह—तुम दावेति । इदानी ब्राह्मणभार्यात्वेनेति भाव. ।

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१ प्रविष्ट , प्रविश्य २ णअर

Moreover—

My dear friend, who has been arrested causelessly by the wicked enemies, feeling alarmed in their minds, I will release by a sndden onset, as if he were the lunar orb lying in the jaws of Rahu. (27) (*Exit*)

(*Entering*)

A SERVANT—Lady, fortune smiles on you! A Brahmana has come from the noble Charudatta

VAS—Oh! How charming is this day! So, girl, bring him in with (due) respect, attended by one of the bastard pages

THE MAID—As your ladyship commands (*Exit*)

(*Enter* Vidushaka, *attended by a bastard-page*)

VID—Oh! Wonder! Ravana, the king of the Rakshasas, used to travel by the aerial car, Pushpaka, which he had conquered by means of (the merit born of) the pain he suffered in practising penance But here I, a Brahmana, am moving about, attended by a number of men and women, although I have suffered no pain due to the practice of penance.

THE MAID—Sir, please look at this entrance to our abode

[अभुजिष्ययेव यथा कलत्र मन्त्रयति तथा मन्त्रितमित्यर्थं । ल० दी०] **मयेति** । भवतीमनुगच्छताऽनुवर्तमानेन । नष्टचन्द्राया तिमिराच्छादिनायामित्यर्थं । कार्याकार्यपर्याकुलत्वे सतीति यावत् ॥ २१ ॥ अत्तणकेरअ वोति चारुदत्तस्यानुचरत्व स्वीकृत्य ब्रूते । दूरक्ष्य रक्षितु दु शकम् । **गुणेष्वेवेति** । गुणेषु गुणोपार्जने । गुणयुक्तो नर दरिद्राऽपि अगणै ईश्वरै धनिकै न सम । ततोऽप्यधिक इति भाव ॥ २२ ॥ **गुणेष्विति** । गुणानामप्राप्यतममत्यन्तमलभ्यम् । गुणवद्भि सर्वमेव सुखेन लभ्यते इत्यर्थं । [गुणप्रकर्षाद्गुणाधिक्यात् । उडूनि पातीति उडुप चन्द्र तेन अलङ्घ्य केनापि लङ्घयितुमशक्य शभो उत्तमाङ्ग शिर लङ्घितमाक्रान्तम् । अत्र गुणप्रकर्षादुडुपकृत-शिवशिरोलङ्घनरूपेण विशेषेण सामान्यस्य समर्थनादर्थान्तरन्यासोऽलकार । उपेन्द्र-वज्रा वृत्तम्] ॥ २३ ॥ [त्वमेव वन्दनीयेति—तवेदानीमभुजिष्यात्वेन वधूत्व प्राप्तम् । अस्माक तु कोटिपति त्वेऽपि एकपतित्वेऽपि वेश्यापदवाच्यतैवेति भाव । इति ल० दी० ।] **सुदृष्ट इति** । [एष जन वसन्तसेना । यत्र यस्या सकाशात् । वधूशब्दावगुण्ठन वधू-शब्दरूपमवगुण्ठनमावरणम् । केनाप्यनवलोकनत्वरूपमित्यर्थं ।] यत्र ते इति । हेता-वाधारविवक्षया 'यत्र' इति सप्तमी । कर्तु शेषत्वविवक्षया 'ते' इति षष्ठी ॥२४॥ [राष्ट्रे अधिकृतो राष्ट्रिय । 'राष्ट्रावारपाराद्घखौ' इति घ । सिद्ध त्रकालिक-यथार्थज्ञानवान् । तस्यादेशे प्रत्ययो विश्वासस्तेन परित्रस्त तेन । घोषाद्व्रजात् ।]

विदूषक—(अवलोक्य[1] । सविस्मयम् ।) अहो सलिलसिक्तमार्जितकृत-हरितोपलेपनस्य विविधसुगन्धिकुसुमोपहारचित्रलिखितभूमिभागस्य गगनतलावलोकनकौतूहलदूरोन्नामितशीर्षस्य दोलायमानावलम्बितैरावणहस्तभ्रमायितमल्लिकादामगुणालङ्कृतस्य समुच्छ्रितदन्तिदन्ततोरणावभासितस्य महारत्नोपरागोपशोभिना पवनबलान्दोलनाललच्चञ्चलाग्रहस्तेन 'इत एहि' इति व्याहरतेव मा सौभाग्यपताकानिवहेनोपशोभितस्य तोरणधरणस्तम्भवेदिकानिक्षिप्तसमुल्लसद्धरितचूतपल्लवललामस्फटिकमङ्गलकलशाभिरामोभयपार्श्वस्य महासुरवक्षःस्थलदुर्भेद्यवज्रनिरन्तरप्रतिबद्धकनककपाटस्य दुर्गतजनमनोरथायासकरस्य वसन्तसेनाभवनद्वारस्य सश्रीकता । यत्सत्य मध्यस्थस्यापि जनस्य बलाद्दृष्टिमाकारयति । (अहो सलिलसित्तमज्जिदकिदहरिदोवलेवणस्स विविहसुअन्धिकुसुमोवहारचित्तलिहिदभूमिभाअस्स[2][3] गअणतलाअलोअणकोदूहलदूरुण्णामिदसीसस्स[4][5] दोलाअमाणावलम्बिदैरावणहत्थब्भमाइदमल्लिआदामगुणालकिदस्स समुच्छिददन्तिदन्ततोरणावभासिदस्स[6] महारअणोवराओवसोहिणा पवणबलन्दोलणाललन्तचञ्चलग्गहत्थेण 'इदो एहि' त्ति वाहरन्तेण विअ म सोहग्गपडाआणिवहेणोवसोहिदस्स तोरणधरणत्थम्भवेदिआणिक्खित्तसमुल्लसन्तहरिदचूदपल्लवललामफटिहमङ्गलकलसाभिरामोहअपासस्स महासुरवक्खत्थलदुब्भेज्जवज्जणिरन्तरपडिबद्धकणअकवाडस्स[7] दुग्गदजणमणोरहाआसकरस्स वसन्तसेणाभवणदुआरस्स सस्सिरीअदा । ज सच्च मज्झत्थस्स वि जणस्स बलादिट्ठिं आआरेदि ।)

द्वयमिति । [सप्रति सुहृदा विपत्ते कार्यकाले समुपस्थिते । विशिष्टतमस्यैव रक्षणस्यात्यावश्यकत्वादिति भाव । आर्या छन्द]॥ २५ ॥ उदवसित गृहम् । **ज्ञातीनिति** । [**यौगधरायण** तन्नामक प्रधानसचिव उदयनस्य राज्ञ वत्सराजस्य इव सुहृद आर्यकस्य परिमोक्षणाय बन्धनागारान्मुक्त्यर्थं ज्ञातीन् बन्धून् विटान् स्वभुजविक्रमेण लब्धो वर्ण यश यैस्तादृशान्वीरपुरुषान् । तथा राज्ञा पालकेन कृतापमानेन कुपितान् । विरक्तानिति यावत् । नरेन्द्रभृत्यानुत्तेजयामि राज्ञ पालकस्योच्छेदार्थं प्रोत्साहयिष्यामि । पुरा किल कौशाम्बीनृपो वत्सराज उज्जयिनीपतिना चण्डसेनेन केनापि मिषेण गृहीत्वा कारागारे निक्षिप्तस्तत्सचिवेन यौगधरायेण प्रकृतिकोपमुत्पाद्य बन्धनान्मोचित इति कथासरित्सागरकथाऽत्रानुसन्धेया । उपमापरिकरावलकारौ । वसन्ततिलक वृत्तम्]॥ २६ ॥ **प्रियेति** । [अकारण कारणाभावेऽपि असाधुभि आहिता आत्मनि शङ्का आर्यको राजा भविष्यतीति यैस्तै । स्वयमेव भीतै गृहीत प्रियसुहृद आर्यक सरभस सवेग समभिपत्य शत्रूनभियात्य मोचयामि राहुमुखे स्थित

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१ विलोक्य २ सुअन्ध कुसुमचित्त. ३ चित्तलिदभूमिआ० (चित्रितभूमिका०) ४ तलालोअण (तलालोकन) ५ ण्णमिद ६ समुद्धद ७ णिब्भेज्ज

VID —(*Looks, admiringly*) Oh ! How beautiful is this gate of Vasantasena's mansion ! It is besprinkled with waters swept, and then besmeared with greenish cow-dung Its floor space is attractively (*lit* diversely) decorated with the offerings of various kinds of sweet-smelling flowers It has raised its top to a great height, as if out of curiosity to have a sight of the celestial regions It is adorned with a string of a (huge) garland of jasmine flowers which is tossing about and hanging down from it, making one mistake it for the trunk of (Indra s elephant) Airavata It is splendidly decked with a lofty arch of ivory It is decorated with a number of auspicious banners, which look lovely with the lustre of costly jewels, whose finger-like tips are tremulously shaking as they are tossed about by the force of the wind, and which thus seem to be as it were beckoning me to get in Both its sides are rendered attractive by auspicious crystal-jars which are kept on the pedestals of the pillars supporting the archway, and which are charming on account of the green mango-leaves placed gracefully therein Its golden panels are thickly set with diamonds, and are as hard to break open as the chest of a big demon It tortures the desires of indigent persons To tell the truth, it forcibly arrests the eye even of an indifferent looker-on (like me)

शशिबिम्बमिव । पुष्पिताग्रा छन्द] ।। २७ ।। बन्धुलेन । [बन्धुलस्त्वसतीसुत ' इत्यमर] अत्रैवाङ्के पञ्चमप्रकोष्ठके [पञ्चमप्रकोष्ठकवर्णने] ' परगृहललिता '(४।२८) इत्यादि बन्धुललक्षण करिष्यते । ही ही भो इति विस्मये । तपश्चरणक्लेशविनिर्जितेन स्वाधीनेन । पुष्पकेण विमानविशेषेण । अकृततपश्चरणक्लेश । नरयुक्ता नारी नरनारी सोद्वाहिका यस्य । पुष्पकमपि सा नरनारी सीतारूपा उद्वहनीया यस्ये- दृशम् । शब्दच्छलेन साम्यम् । अहो वसन्तसेनाभवनद्वारस्य सश्रीकता । किभूतस्य । [आदौ सलिलेन सिक्त पश्चान्मार्जित च कृत हरितोपलेपन यस्य तस्य । [कृत- हरितोपलेपनस्य । कृतगोमयोपलेपनस्येत्यर्थात् । [विविधानि च तानि सुगन्धीनि कुसुमानि च तेषामपहारै चित्र यथा तथा लिखित भूमिभागो यस्य । ०लोकने कौतूहल तेन दूरोन्नामित शीर्ष येन तस्य ।] उच्छ्रायप्रकर्षपरमेतत् । [दोलाय- मान य अवलम्बित ऐरावण ऐरावनस्तस्य हस्त शुण्डा तस्य भ्रमायित भ्रम- मागत मल्लिकादामगुण मल्लिकाकुसुममाला तेनालकृतस्य । महारजनोपरागेति पाठे महारजन कुसुम्भ तस्योपराग रञ्जन तैरुपशोभते इति तेन । पवनबलेन या आन्दोलना तया ललत् चलदत एव चञ्चल अग्र एव हस्तो यस्य तेन । सौभाग्याय सौभाग्यलक्षणा वा याः पताकास्तासा निवहेन । तोरणस्य धरण धारण तदर्थं

चेटी—एत्वेतु । इम प्रथम प्रकाष्ठ पविशत्वार्य (एदु एदु । इम पढम पओट्ठ पविसदु अज्जो ।)

विदूषक—(प्रविश्यावलोक्य[1] च ।) आश्चर्य भो । इहापि प्रथमे पकोष्ठे शशिशङखमृणालसच्छाया विनिहितचूणमुष्टिपाण्डुरा विविधरत्नप्रतिबद्धकाञ्चन-सोपानशोभिता प्रासादपङ्क्तयोऽवरुम्बिनमक्तादामभि स्फटिकवातायनमुखचन्द्रै-निर्ध्यायन्तीवोज्जयिनीम् । श्रोत्रिय इव सुखोपविष्टो निद्राति दौवारिक । सदध्ना कलमौदनेन प्रलोभिता न भक्षयन्ति वायसा बलि सुधामवर्णतया । आदिशतु भवती । (ही ही भो । इध वि पढमे पओट्ठे ससिसङ्खमुणालसच्छाहाओ विणिहिद-चुण्णमुट्ठिपाण्डुराओ विविहरअणरडिबद्धकञ्चगसोवाणसोहिदाओ पासादपन्तिओ[2] ओलम्बिदमुत्तादामेहि फटिहवादाअणमुहचन्देहि णिज्झाअन्ती विअ उज्जइणिम् । सोत्तिओ विअ सुहावविट्ठो णिद्दाअदि दोवारिओ । सदहिणा कलमोदणेण पलाहिदा ण भक्खन्ति वायसा बलि सुधासवण्णादाए । आदिसदु भोदी ।)

चेटी—एत्वेत्वार्य । इम द्वितीय प्रकोष्ठ प्रविशत्वार्य (एदु एदु अज्जो । इम दुदिअ पओट्ठ पविसदु अज्जो ।)

विदूषक—(प्रविश्यावलोक्य च ।) आश्चर्य भो । इहापि द्वितीये प्रकाष्ठे पर्यन्तोपनीतयवसबुसकवलसुपुष्टास्तैलाभ्यक्तविषाणा बद्धा प्रवहणबलीवर्दा । अय-मन्यतरोऽवमानित इव कुलीनो दीर्घ निश्वसिति सैरिभ । इतश्चापनीतयुद्धस्य मल्लस्येव मर्द्यते ग्रीवा मेषस्य । इत इतोऽपरेषामश्वाना केशकल्पना क्रियते । अयमपर पाटच्चर इव दृढबद्धो मन्दुराया शाखामृग । (अन्यतोऽवलोक्य ।) इतश्च कुच्युततैलमिश्र पिण्ड हस्ती प्रतिग्राह्यते मात्रपुरुषै । आदिशतु भवती । (ही ही भो । इध वि दुदिए पओट्ठे पज्जन्तोवणीदजवसबुसकवलसुपुट्ठा तेल्ल-ब्भङ्गिदविसाणा[3] बद्धा पवहणबइल्ला । अअ अण्णदरो अवमाणिदो विअ कुलीणो दीह णीससदि सेरिहो । इदो अ अवणीदजुज्झस्स मल्लस्स विअ मद्दीअदि गीवा मेसस्स । इदो इदो अवराण अस्साण केसकप्पणा करीअदि । अअ अवरो पाडच्चरो विअ दढबद्धो मन्दुराए साहामिओ । इदो अ कूरच्चुअतेल्लमिस्स पिण्ड हत्थी पडिच्छावीअदि मेत्थपुरिसेहिं । आदिसदु[4] भोदी ।)

स्तम्भौ तयो वेदिका तस्या निक्षिप्तौ निहितौ च तौ । समुल्लसन्त च ते हरिताश्च चूतपल्लवा आम्रपल्लवास्तै ललामौ स्फटिकनिर्मितौ मङ्गलकलशौ ताभ्यामभिरामौ उभयपार्श्वौ यस्य । महासुरवक्ष स्थलवद् दुर्भेद्य वज्रै हीरकै निरन्तर प्रतिबद्ध प्रत्युप्त कनककपाट यस्य तस्य । दुर्गत दरिद्र जन । आयासकरस्य द्रव्याभावाद-लभ्यत्वात् । आकारयत्याकर्षति ।] प्रथमप्रकोष्ठवर्णनम—[शशिशङखमृणाल-सच्छाया शशिशङखमृणालै समाना छाया कान्तिर्येषा ते । विविधै रत्नै प्रतिबद्धानि

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१ दृष्ट्वा च २ वन्तिओ ३ विसाणबद्ध ४ आदेसेदु

THE MAID—Come, come (this way) please enter this first quadrangle

VID —(*Entering and looking about*) Oh ! Wonderful ! Here, too, in this first quadrangle, are rows of balconies resembling in colour the moon, or conches, or lotus-stalks, which are whitened with handfuls of chunam powder laid over them (as paint), which are adorned with golden stairs inlaid with various kinds of gems, and which seem to be, as it were, gazing down fixedly on Ujjayini with their moon-like faces in the form of the crystal windows from which pearlstrings ore dangling Here the door-keeper is comfortably sleeping, lying at ease like a learned Brahmana ! The crows, though enticed by means of *Kalama* rice mixed with curds, do not eat the oblations, they being of the same colour as chunam-paint (and therefore indistinguishable from it)—Please direct me (further), madam

THE MAID—Come, sir, come (this way), please enter this second quadrangle

VID —(*Entering and looking about*) Oh ! Wonderful , Here, too, in this second quadrangle, there are tied the carriage oxen, fattened on the mouthfuls of grass and corn husks that are placed before them, and having their horns anointed with oil Here's one buffalo, snorting (*lit* emitting deep sighs) like a high-born man when slighted Here they are rubbing the neck of a ram as if he were a wrestler, after the fight is over And here in this direction they are dressing the hair of some horses Here's a monkey, fastened in its stable securely like a thief (*Looking in another direction*) And here an elephant is being fed by the keepers with balls of boiled rice mixed with ghee —Please direct me (further), madam

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खचितानि काञ्चनस्य सोपानानि तै शोभिता । अवलम्बितानि मुक्तादामानि येषु तै स्फटिकवानायनान्येत्र मुखचन्द्रारतै । निध्यायिन्तीव पश्यन्तीव । कलमोदनेन शाल्योदनेन ।] [पयन्तेषु उपनीतानि यवसानि तृणानि बुसानि धान्यत्वचश्च तेषा कवलै सुपुष्टा ।] इह सैरिभो महिष । [केशकल्पना केशसज्जना । केशाना सस्कार इत्यर्थ । "कूरेति भक्तेत्यर्थ । तल्लेति घृतेत्यर्थ । मात्रेति महामात्रेत्यर्थ ।" इति ल० दी० ।] पाटच्चर इव चौर इव । इतोऽपि भक्ततैलघृतमिश्रपिण्ड ग्राह्यते हस्ती हस्तिपकपुरुषै । [कुलपुत्रा. गर्भेश्वरा । पाशकपीठे मञ्चे इति ल० दी० । यद्वा शारीपटे ।] पुस्तक कामशास्त्रम्येत्यर्थात् । स्वाधीनम । 'सारितम्' इति पाठे प्रसारित-

चेटी—एत्वेत्वार्य । इम तृतीय प्रकोष्ठ प्रविशत्वार्य । एदु एदु अज्जो। इम तइअ पओट्ठ पविसदु अज्जो ।)

विदूषक —(प्रविश्य दृष्ट्वा च ।) आश्चर्य भो । इहापि तृतीये प्रकोष्ठे इमानि तावत्कुलपुत्रजनोपवेशननिमित्त विरचितान्यासनानि । अर्धवाचित पाशकपीठे तिष्ठति पुस्तकम् । एतच्च मणिमयसारिकासहित पाशकपीठम् । इमे चापरे मदनसधिविग्रहचतुरा विविधवर्णिकाविलिप्तचित्रफलकाग्रहस्ता इतस्तत परिभ्रमन्ति गणिका वृद्धविटाश्च । आदिशतु भवती । (ही ही भो । इध वि तइए पओट्ठे इमाइ दाव कुलउत्तजणोववेसणणिमित्त विरचिदाइ आसणाइ । अद्धवाचिदो [1]पासअपीठे चिट्ठइ पोत्थओ । एसो अ [2]मणिमअसारिआसहिदो पासअपीठो । इमे अ अवरे मअणसधिविग्गहचदुरा विविहवण्णिआविलित्तचित्तफलहअग्गहत्था इदो तदो परिब्भमन्ति गणिआ वुड्ढविडा अ । आदिसदु भोदी ।)

चेटी—एत्वेत्वार्य । इम चतुर्थं प्रकोष्ठ प्रविशत्वार्य (एदु एदु अज्जो। इम चउठ्ठ पओठ्ठ पविसदु अज्जो ।)

विदूषक —(प्रविश्यावलोक्य च ।) आश्चर्यं भो । इहापि चतुर्थे प्रकोष्ठे युवतिकरताडिता जलधरा इव गम्भीर नन्दन्ति मृदङ्गा।क्षीणपुण्या इव गगनात्तारका निपतन्ति कास्यताला।मधुकरविरुतमिव मधुर वाद्यते वश । इयमपरेर्ष्याप्रणयकुपितकामिनीवाङ्कारोपिता कररुहपरामर्शेन सार्यते वीणा । इमा अपरा कुसुमरसमत्ता इव मधुकर्योऽतिमधुर प्रगीता गणिकादारिका नर्त्यन्ते नाटच पाठचन्ते सश्रृङ्गारम् । अपवर्गिता गवाक्षेषु वात गृह्णन्ति सलिलगर्गर्य । आदिशतु भवती । (ही ही भो । इध वि चउट्ठे पओट्ठे जुवदिकरताडिदा जलधरा विअ गम्भीर णदन्ति मुदङ्गा[3] ह्रीणपुण्णाओ[4] विअ गअणादो तारआओ णिवडन्ति कमतालआ। महुअरविरुअ[5] विअ महुर वज्जदि वसो । इअ अवरा ईसाप्पणअकुविदकामिणी विअ अङ्कारोविदा कररुहपरामरिसेण सारिज्जदि वीणा । इमाओ अवराओ कुसुमरसमत्ताओ विअ महुअरिओ अदिमहुर पगीदाओ गणिआदारिआओ णच्चीअन्ति णट्ठअ पठीअन्ति ससिङ्गारओ । ओवग्गिदा गवक्खेसु वाद गेण्हन्ति सलिलगग्गरीओ । आदिसदु भोदी ।)

मित्यर्थ । 'स्वाधीनमकृत्रिमम्' इति प्राचीनटीका । [मदनसबन्धी य सधि परस्परानुनयन विग्रह प्रणयकलहश्च तत्र चतुरा । विविधा वर्णिका नीलपीतादयो वर्णास्तै विलिप्ता कृतालेख्या चित्रफलका अग्रहस्ते येषा ते ।] विविधवर्णिकावलिप्त

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१ वासपीठे (व्यासपीठे). २ साहीणमणि० (स्वाधीनमणि०) ३ मुरआ (मुरजा) ४ झीण ५ विरुअमहुर (विरुतमधुर)

THE MAID—Come, sir, come (this way), please enter this third quadrangle

VID —(*Entering and looking about*) Oh! Wonderful! Here, too, in this third quadrangle, are these seats, duly arranged, for the use of well born youths There is a half read volume lying on a gaming-table Here's this gaming table with chessmen made of precious stones And here are these courtesans and aged gallants, wandering in all directions, who are skilled in managing love unions and love quarrels, carrying in their hands (*lit* fingers) picture-boards covered with paintings in various colours —Please direct me (further), madam

THE MAID—Come, sir, come (this way), please enter this fourth quadrangle

VID —(*Entering and looking about*) Oh! wonderful! Here, too, in this fourth quadrangle, the tabors struck by the hands of ladies are sounding deeply like clouds, cymbals of bell metal beating time are falling (with a flash), like the stars from heaven when their merit is exhausted, and bamboo-pipes are being sweetly played upon, (sounding) like the hum of bees Here's a lute which, after being placed on the lap like a maiden angered in jealous love, is being played upon (stroked) with the touch of the nails (fingers) Here are some courtesan-girls singing very sweetly, like female bees intoxicated with the honey of flowers, who are being taught to dance and made to learn a drama full of erotic sentiment And water jars, turned upside down, are kept suspended in the windows to receive the (cooling) breeze —Please direct me (further), madam

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चित्रफलक वहमाना । गम्भीर घोरम् । निपतन्ति वैदग्ध्यवादनादेव निपात । मधु-कराभिरुतमिव । [अपरस्या ईर्ष्यया अनुरागासहिष्णुतया प्रणयकुपिता कामिनीव । कररुहपरामर्शेन नखाग्राघातेन । कामिनीपक्षे स्पर्शनेन] । ' गणिकादारिका वेश्या-विशेषा ' इतिगुणपताकायामुक्तम् । [नर्त्यन्ते नृत्य शिक्ष्यन्ते ।] नाटयन्ते नाटयम् । पाठ्यन्ते सशृङ्गार । अपवतिगता अवलम्बिता । सलिलगर्गर्य [पात्रविशेषा] । एतच्च जनाना पानार्थम् । हिङ्गुतैलगन्ध आ समन्ताद्धरति । [महानस पाकस्थानम् ।] अधिक रोमाञ्चयति [उ सुकयतीति वाऽर्थं । भुज्यते अनेनेति भोजनम् । करणे ल्युट् । व्यञ्जनमिति व्युत्पत्ते । अतो न पौनरुक्त्यमिति ध्येयम् । इति ल० दी० भोजन करणे ल्युटि व्यञ्जनादिवचन । पटच्चरमिव जीर्णवस्त्रमिव [पेशी मास-पिण्डीम् ।] छेद्यपट्टमनेकाधारशोणिताभ्यामुपहतत्वात् । रूपिदारओ । रूपशब्द-

चेटी—एत्वेत्वार्यः । इमं पञ्चमं प्रकोष्ठं प्रविशत्वार्यः । (एदु एदु अज्जो । इमं पञ्चमं पओट्ठं पविसदु अज्जो ।)

विदूषकः—(प्रविश्य दृष्ट्वा च ।) आश्चर्यं भोः । इहापि पञ्चमे प्रकोष्ठेऽयं दरिद्रजनलोभोत्पादनकर आहरत्युपचितो हिङ्गुतैलगन्धः । विविधसुरभिधूमोद्गारैर्नित्यं सताप्यमानं निश्वसितीव महानसं द्वारमुखैः । अधिकमुत्सुकायते मां साध्यमानबहुविधभक्ष्यभोजनगन्धः । अयमपरः पटच्चरमिव हतपशूदरपेशिं धावति रूपिदारकः । बहुविधाहारविकारमुपसाधयति सूपकारः । बध्यन्ते मोदकाः पच्यन्तेऽपूपकाः । (आत्मगतम् ।) अपीदानीमिह वर्धितं भुङ्क्ष्वेति पादोदकं लप्स्ये । (अन्यतोऽवलोक्य ।) इतो गन्धर्वाप्सरोगणैरिव विविधालकारशोभितैर्गणिकाजनैर्बन्धुलैश्च यत्सत्यं स्वर्गायत एतद्गेहम् । भो के यूयं बन्धुला नाम । (ही ही भो । इध वि पञ्चमे पओट्ठे अअं दलिद्दजणलोहुप्पादणअरो आहरइ उवचिदो हिङ्गुतेल्लगन्धो । विविहसुरहिधूमुग्गारेहिं णिच्चं सताविज्जमाणं णीससदि विअ महाणसं दुवारमुहेहिं । अधिअं उसुसावेदि[1] मं साहिज्जमाणबहुविहभक्खभोअणगन्धो । अअं अवरो पडच्चरं विअ पोट्टिं धोअदि रूपिदारओ । बहुविहाहारविआरं उवसाहेदि सूवआरो । बज्झन्ति मोदआ पच्चन्ति अपूवआ । अवि दाणिं इह वड्ढिअं भुञ्जसु त्ति पादोदअं लहिस्सम् । इदो[2] गन्धव्वच्छरगणेहिं[3] विअ विविहालकारसोहिदेहिं गणिआजणेहिं बन्धुलेहिं अ जं सच्चं सग्गीअदि[4] एदं गेहम् । भो के तुम्हे बन्धुला णाम ।)

बन्धुला—वयं खलु

> **परगृहललिताः परान्नपुष्टाः परपुरुषैर्जनिताः पराङ्गनासु ।**
> **परधननिरता गुणेष्ववाच्या गजकलभा इव बन्धुला ललामः[5] ॥ २८ ॥**

विदूषकः—आदिशतु भवती । (आदिसदु भोदी ।)

चेटी—एत्वेत्वार्यः । इमं षष्ठं प्रकोष्ठं प्रविशत्वार्यः । (एदु एदु अज्जो । इमं[6] छट्ठं पओट्ठं पविसदु अज्जो ।)

पशुवचनस्तद्योगाद्रूपी खट्टिकस्तस्य दारकः पुत्रः । यद्वा रूपी रूपसघस्तस्य दारकश्छेदकः । खट्टिक एव । यत्र मांसं छिद्यते तं पदं धावति प्रक्षालयति । अपीदानीमहं भोक्तुं पादोदकं लप्स्ये । 'वर्धितम्' इति पाठे 'व्यञ्जनादिसामग्र्योपचितं वर्धितकम्' इति पूर्वटीका । **परगृहेति** । [परगृहे ललिताः पालिताः ।] गुणेष्ववाच्याः । अनभिधानीयगुणा इत्यर्थः । 'ऋणेषु' इति पाठे ऋणेष्ववाच्या ऋणमेत्रावसीय सर्वैरभिमुह्यामह इत्यर्थः । ललामो विलसामः । 'लल विलासे' भौवादिकः । अनुप्रासानुरोधेनानयोरैक्यम् । 'ललामा' इति पाठे श्रेष्ठा इत्यर्थः ॥ २ ॥ [कर्मणा कार्येण चित्रघटनयेत्यर्थः । निर्मितानि तोरणानि ।] वस्तुविशेषे निक्षिप्तानि प्रसा-

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१ ओआसावेदि २ इदो अ ३ सुर ४ सग्गाअदि ५ ललामा. ६ एदं

THE MAID—Come sir, come (this way), please enter this fifth quadrangle

VID —(*Entering and looking about*) Oh ! Wonderful ! Here, too, in this fifth quadrangle, there pervades an over powering odour of asafoetida and oil, exciting the appetite of a poor person The kitchen, being always heated (pained) is sighing, as it were, through its mouths in the shape of its doors, sending forth effusions of fragrant smoke of different kinds The smell of the many varieties of edibles and condiments that are being prepared is exciting me (*i e*) my appetite) very much Here is this butcher's boy washing the entrails of a killed animal, looking like (a piece) of an old garment The cook is preparing various kinds of different eatables *modakas* are being made and *apoopas* fried (*To himself*) Oh, how I long I should be offered here water for my feet, with a request to eat to my heart's content ! (*Looking in another direction*) To tell the truth, this mansion in this spot, with its bastards and courtesan folk adorned with different kinds of ornaments, looks as if it were heaven itself, with its crowds of Gandharvas and Apsarasas —Sirs, who are you that go by the name of ' *Bandhulas* ' ?

THE BASTARDS—We are, indeed,

Bandhulas (bastards), that sport about like the cubs of elephants, being reared in other people's houses, fed on others' food, begotten by other men upon stranger-women, enjoying others' riches, and possessing no (particular) merits to speak of (28)

VID —Please direct me (further), madam,

THE MAID—Come, sir, come (this way), please enter this sixth quadrangle

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रितानीन्द्रायुधस्थानकमिव दर्शयन्ति । नीलरत्नेष्वारोपितानीन्द्रायुधमिव दृश्यन्त इत्याशय । प्रवालककर्कतरौ मणिविशेषौ । जातरूपं सुवर्णं । लोहितसूत्रैर्ग्रथ्यन्ते मौक्तिकाभरणानि । शाणे घृष्यन्ते प्रवालानि । शोष्यन्ते ओल्लविदमवतारिता आर्दिता वा कुङ्कुमप्रस्तरा । 'प्रस्तर कुङ्कुमाधारश्चर्मपुट ' इत्याहु । सालीअदि आर्द्रीक्रियते । सेलज्जअ कस्तूरिका । शल्यवद्वेधकत्वात् । आज्यमिव मृगमद वात् । इमेऽन्येऽवज्ञातपुत्रदारवित्ता मनुष्या [आसवकरकैश्चषकै आपीना मदिरा यै] आसवकरकेणापीतमदिरा गणिकाजनैर्ये मुक्तास्ते वाट पिबन्ति । अयमर्थ — मद्यपानभाण्डेनापीतमद्या अनादृतनिजपरिवारास्त्यक्तान्यकर्तव्या अत एव तत्रै-

विदूषक—(प्रविश्यावलोक्य च ।) आश्चर्य भो । इहापि षष्ठे प्रकोष्ठेऽमूनि तावत्सुवर्णरत्नाना कर्मतोरणानि नीलरत्नविनिक्षिप्तानीन्द्रायुधस्थानमिव दर्शयन्ति। वैदूर्यमौक्तिकप्रवालकपुष्परागेन्द्रनीलकर्केतरकपद्मरागमरकतप्रभृतीन्रत्नविशेषानन्योन्य विचारयन्ति शिल्पिन । बध्यन्ते जातरूपैर्माणिक्यानि । घटचन्ते सुवर्णालकारा । रक्तसूत्रेण ग्रथ्यन्ते मौक्तिकाभरणानि । घृष्यन्ते धीर वैदूर्याणि । छिद्यन्ते शङखा । शार्णैर्घृष्यन्ते प्रवालका । शोष्यन्त आर्द्रकुङ्कुमप्रस्तरा । सार्यते[1] कस्तूरिका । विशेषेण घृष्यते चन्दनरस । सयोज्यन्ते गन्धयुक्तय । दीयते गणिकाकामुकाना[2] सकर्पूर ताम्बूलम् । अवलोक्यते सकटाक्षम् । प्रवर्तते हास । पीयते चानवरत ससीत्कार मदिरा । इमे चेटा इमाश्चेटिका इमेऽपरेऽवधीरितपुत्रदारवित्ता मनुष्या आसवकरकापीतमदिरैर्गणिकाजनैर्ये मुक्तास्ते पिबन्ति । आदिशतु भवति । (ही ही भो । इध वि छट्ठे पओट्ठे अमु दाव सुवण्णरअणाण कम्मतोरणाइ णीरलअणविणिक्खिताइ इन्दाउहट्ठाण विअ दरिसअन्ति । वेदुरिअमोत्तिअपवालअपुप्फराअइन्दणीलकक्केतरअपउमराअमरगअपहुदिआइ रअणविसेसाइ अण्णोण्ण विचारेन्ति सिप्पिणो । बज्झन्ति जादरूवेहिं मणिक्काइ । घडिज्जन्ति सुवण्णालकारा । रत्तसुत्तेण गत्थीअन्ति मोत्तिआभरणाइ । घसीअन्ति धीर वेदुरिआइ । छेदीअन्ति सङ्खआ । साणिज्जन्ति पवालआ । सुक्खविअन्ति ओल्लविदकुङ्कुमपत्थरा । सालीअदि सेलज्जअम् । विस्साणीअदि चन्दणरसो । सजोईअन्ति गधजुत्तीओ । दीअदि गणिआकामुकाण सकप्पूर तम्बोलम् । अवलोईअदि सकडक्खअम् । पअट्टदि हासो । पिबीअदि अ अणवरअ ससिक्कार मइरा । इमे चेडा इमा चेडिआओ इमे अवरे अवधीरिदपुत्तदारवित्ता मणुस्सा आसवकरआपीदमदिरेहि गणिआजणेहिं जे मुक्का ते पिअन्ति । आदिसदु भोदी ।)

चेटी—एत्वेत्वार्य । इम सप्तम प्रकोष्ठ प्रविशत्वार्य । (एदु एदु अज्जो । इम सत्तम पओट्ठ पविसदु अज्जो ।)

विदूषक—(प्रविश्यावलोक्य च ।) आश्चर्य भो । इहापि सप्तमे प्रकोष्ठे सुश्लिष्टविहगवाटीसुखनिषण्णान्यन्योन्यचुम्बनपराणि सुखमनुभवन्ति पारावतमिथुनानि । दधिभक्तपूरितोदरो ब्राह्मण इव सूक्त पठति पञ्जरशुक । इयमपरा

वात्यन्तमवस्थाना गणिकाभिर्ये मुक्ता नि सारिता इत्युक्त ते पुरुषा वारवार पुन पुनर्मद्यमेव पिबन्ति । मदिराया अवारितसत्रत्वमुक्तम् । इह सप्तमे प्रकोष्ठे सुश्लिष्टाया विहङ्गपाल्या (–वाटचा) कपोतपालिकायाम् । सूक्तमृक्समुदायम् । शोभनोक्त च यथा स्यादेवम् । [कुम्भदासीव कुट्टिनीव ।] परपुष्टा कोकिला । आलम्बिता नागदन्तेषु गृहभित्तिस्थदारुविशेषेषु । नागदन्तका इति प्रकृष्टौ क ।

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१ क्षाल्यते २ कामुकयो

VID —(*Entering and looking about*) Oh ! Wonderful ! Here, too, in this sixth quadrangle, these architectural arches, made of jewels set in gold, and embossed on (a background of) blue gems (sapphires), exhibit as it were a spot full of rain bows Goldsmiths are consulting one another as regards various kinds of jewels, such as lapis lazuli, pearls, corals, topazes, sapphires, cat's-eyes, rubies, emeralds, etc Rubies are being set in gold , golden ornaments are being manufactured , pearl-ornaments are being strung on threads of red silk , lapis lazuli are being gently polished , conches are being cut , and corals are being ground on whetting stones Layers of wet saffron-paint are exposed for drying , musk is being moistened , sandal-juice is being made up Betel-rolls with camphor are being offered to the lovers of the courtesans , side glances are being cast, laughter is going on , and wine is being incessantly drunk with sounds of merriment Here are drinking these men servants, these maid-servants, and also these men who have forsaken their children, wives and property, and are left (to themselves) by the courteans who have (gone away, having) drunk wine from liquor cups —Please direct me (further) madam

THE MAID—Come, sir, come (this way), please enter this seventh quadrangle

VID —(*Entering and looking about*) Oh ! Wonderful ! Here, too, in this seventh quadrangle, pairs of pigeons are enjoying happiness, perched comfortably in snug dove-cots and busy in kissing each other The parrot in its cage, fed on curds and rice, is reciting a Vedic hymn, like a Brahmana whose belly is filled with rice and curds

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कपिञ्जला गौरास्तित्तिरय । प्रेष्यन्ते पञ्जरकपोता । योद्धुमित्यर्थात् । इतस्ततो विविधमणिविचित्रित इवाय सहचरीसहित सहर्ष नृत्यन्नविकिरणसतप्त पक्षोत्क्षेपै-र्वीजयतीव प्रासाद गृहमयूर । चन्द्रपादाश्चन्द्रकिरणा । [वृद्धमहल्लका वृद्धश्रेष्ठा इत्यर्थ । इति ल दी] प्रसारणक दत्त गणिकाभिर्नानापक्षिसमूहे । [एत्वार्य । अत्र एत्वेत्विति न वीप्सा । प्रकोष्ठमर्यादासमाप्तेरभ्यन्तरगृहस्यागतत्वेन गन्तव्यस्य प्रकोष्ठान्तरस्य विरहाच्चेति ध्येयम् । इति ल० दी०] पट्टप्रच्छदप्रावृतोऽधिकतर-मत्यद्भुतपुनरुक्तालकारालकृत । मा तावदिति । आर्या । विततायामिव अमेध्य इवेति पाठान्तरे इत्यर्थ । अनभिगम्योऽनभिगमनीय ॥ २९ ॥ पुष्पप्रावारकप्रावृता [सूक्ष्मसूत्रपुष्पाणि कृत्रिमाणि यत्र भवन्ति स पुष्पपट इति प्रसिद्ध । इति ल० दी०]

समानगालब्धप्रसरेव गृहदासी अधिक कुरकुरायते मदनसारिका । अनेकफलरसास्वादप्रहृष्टकण्ठा कुम्भदासीव कूजति परपुष्टा । आलम्बिता नागदन्तेषु पञ्जरपरपरा । योध्यन्ते लावका । आलाप्यन्ते कपिञ्जला । प्रेष्यन्ते पञ्जरकपोता । इतस्ततो विविधमणिचित्रित इवाय सहर्ष नृत्यन्रविकिरणसतप्त पक्षोत्क्षेपैर्विधुनतीव प्रासाद गृहमयूर । (अन्यतोऽवलोक्य ।) इत पिण्डीकृता इव चन्द्रपादा पदगति शिक्षमाणानीव कामिनीना पश्चात्परिभ्रमन्ति राजहसमिथुनानि । एतेऽपर वृद्धमहल्लका इवेतस्तत सचरन्ति गृहसारसा । आश्चर्य भो । प्रसारण कृत गणिकाया नानापक्षिसमूहै । यत्सत्य खलु नन्दनवनमिव मे गणिकागृह प्रतिभासते । आदिशतु भवती । (ही ही भो । इध वि सत्तमे पओट्ठे सुमिलिट्ठविहङ्गवाडीसुहणिसण्णाइ अण्णोण्णचुम्बणपराइ सुह अणुभवन्ति पारावदमिहुणाइ । दहिभत्तपूरिदोदरो बम्हणो विअ सुत्त पढदि पञ्जरसुओ । इअ अवरा समाणणालद्धपसरा विअ घरदासी[1] अधिअ कुरकुरायदि मदणसारिआ । अणेअफलरसास्सादपहुट्ठकण्ठा कुम्भदासी विअ कूअदि परपुट्ठा[2] । आलम्बिदा णागदन्तेसु पञ्जरपरम्पराओ । जोधीअन्ति लावआ । आलवीअन्ति कविञ्जला । पेसीअन्ति पञ्जरकवोदा । इदो तदो विविहमणिचित्तलिदो विअ अअ सहरिस णच्चन्तो रविकिरणसतत्त पक्खुक्खेवेहि विधुवेदि विअ पासाद घरमोरो । इदो पिण्डीकिदा विअ चन्दपादा पदगदि सिक्खन्ता[4] विअ कामिणीण पच्छादो परिब्भमन्ति राअहसमिहुणा । एदे अवरे बुड्ढमहल्लका विअ इदो तदो सचरन्ति घरसारसा[5] । ही ही भो । पसारणअ किद गणिआए णाणापक्खिसमूहेहि । ज सच्च क्खु[6] णन्दणवण विअ मे गणिआघर पडिभासदि । आदिसदु[7] भोदी ।)

चेटी—एत्वार्य । इममष्टम प्रकोष्ठ प्रविशत्वार्य । (एदु[8] अज्जो । इम अट्टम पओट्ठ पविसदु अज्जो ।)

विदूषक—(प्रविश्यावलोक्य च ।) भवति क एष पट्टप्रावारकप्रावृतोऽधिकतरमत्यद्भुतपुनरुक्तालकारालकृतोऽङ्गभङ्गै परिस्खलन्नितस्तत परिभ्रमति । (भोदि को एसो पट्टपावारअपाउदो अधिअदर अच्चब्भुदपुणरुत्तालकारालकिदो अङ्गभङ्गेहि परिक्खलन्तो इदो तदो परिब्भमदि ।)

चेटी—आर्य एष आर्याया भ्राता भवति । (अज्ज एसो अज्जआए[9] भादा भोदी ।)

विदूषक—कियत्तपश्चरण कृत्वा वसन्तसेनाया भ्राता भवति । अथ वा ।

मा तावद्यद्यप्येष उज्ज्वल स्निग्धश्च सुगन्धश्च ।
तथाऽपि श्मशानवीथ्या जात इव चम्पकवृक्षोऽनभिगमनीयो लोकस्य ॥ २९ ॥

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१ गृहदासी. २ पट्ठुट्ट (प्रतुष्ट) ३ परउ–वु–ट्ठा ४ सिक्खन्ति ५ सारसाओ ६ क्खु एद ७ आदेसेदु ८ एदु एदु ९ आए अअ

And this talking thrush is chattering lustily like a house maid that has gained ascendancy on account of the consideration shown to her The cuckoo is cooing like a procuress, with her throat delighted by having tasted the juice of numerous fruits Rows of cages are suspended from pegs Quails are incited to fight, partridges are being made to talk, caged pigeons are being set upon (each other) while this domestic peacock, looking as if decked with various kinds of gems, is, as it were, fanning the (whole) mansion heated with the sun's rays with the flutter of his tail, as he dances about joyfully hither and thither (*Looking in another direction*) Here these pairs of royal swans, looking as if they were the moon's rays rolled up (into that shape), are walking behind lovely damsels, as though learning their gait (*lit* movement of feet) And here these tame cranes are moving here and there, like aged eunuchs Oh! Wonderful! An extensive scene is presented by the courtesan's collection of various kinds of birds! To tell the truth, this mansion of the courtesan appears to me like the Nandana garden (of Indra)!—Please direct me (further), madam

THE MAID—Come, sir, please enter this eighth quadrangle

VID —(*Entering and looking about*) Girl, who is this person clad in a silken cloak and gorgeously decked with a superfluity of very wonderful ornaments, moving about haltingly and with distortions of the body ?

THE MAID—Sir, this is her ladyship's brother

VID —How much penance has a person to practise to become Vasantasena's brother ? Or rather,—

I must not (think highly of him) For, although he is gaily dressed, gentle, and well-perfumed, still he is to be shunned by the people, just like a *Champaka* tree growing in the enclosure of a cremation-ground, although it may be bright (with blossoms), attractive, and sweet-smelling (29)

पादाभ्या लक्षिता। 'करट्ट' इति पाठे अशौचाभ्यवहरणप्रयुक्तकरट्टब्राह्मणवत्। तत्किमितीमा प्रवश्येत्यादि। अन्यथा अनेन द्वारेणास्या गृहे न प्रवेश स्यादित्याशय। एषा स्वल्वस्माक माता चातुर्थिकेन ज्वरविशेषेण पीड्यते। तेनेदृशी दशेत्युक्तम्। [चतुर्थे अहनि भव चातुर्थिक। 'कालाट्ठञ्' इत्यनेन ठञ्। 'ठस्येक' इतीकादेश।]

(केत्तिअ तवच्चरण कदुअ वसन्तसेणाए माआदा भोदि । अव वा ।

मा दाव जइ वि एसो उज्जलो सिणिद्धो अ सुअन्धो अ ।
तह वि मसाणवीधीए जादो विअ चम्पअरुक्खो अणहिगमणिओ लोअस्स ॥)

(अन्यतोऽवलोक्य ।) भवति एषा पुन का पुष्पप्रावारकप्रावृतोपानद्युगलनिक्षिप्त-तैलचिक्कणाभ्या पादाभ्यामुच्चासन उपविष्टा तिष्ठति ।
(भोदि एसा उण का फुल्लपावारअपाउदा उवाणहजुअलणिक्खित्ततेल्लचिक्कणेहिं पादेहिं उच्चासणे उवविट्ठा चिट्ठदि ।)

चेटी—आर्य एषा खल्वस्माकमार्याया माता । (अज्ज एसा क्खु अम्हाण अज्जआए अत्तिआ ।)

विदूषक—अहो अस्या कपर्दकडाकिन्या उदरविस्तार । तत्किमेता प्रवेश्य महादेवमिव द्वारशोभेह गृहे निर्मिता । (अहो से कवट्टडाइणीए[1] पोट्टवित्थारो । ता किं एद पवेसिअ महादेव विअ दुआरसोहा इह घरे णिम्मिदा ।)

चेटी—हताश मैवमुपहसास्माक मातरम् । एषा खलु चातुर्थिकेन पीडचते । (हदास मा एव्व उवहस अम्हाण अत्तिअम् । एसा क्खु चाउत्थिएण पीडिअदि ।)

विदूषक—(सपरिहासम् ।) भगवश्चातुर्थिक एतेनोपकारेण मामपि ब्राह्मणमालोकय । (भअव चाउत्थिअ एदिणा उवआरेण म पि बम्हण आलोएहि ।)

चेटी—हताश मरिष्यसि । (हदास मरिस्ससि ।)

विदूषक—(सपरिहासम् ।) दास्या पुत्रि वरमीदृश शूनपीनजठरो मृत एव ।

सीधुसुरासवमत्ता एतावदवस्था गता हि माता ।
यदि म्रियतेऽत्र माता भवति शृगालसहस्रपर्याप्ता ॥ ३० ॥

भवति किं युष्माक यानपात्राणि वहन्ति । (दासीएधीए[2] वर ईदिसो शूणपीणजठरो मुदो ज्जेव ।

[3]सीहुसुरासवमत्तिआ एआवत्थ गदा हि अत्तिआ ।
जइ मरइ एत्थ अत्तिआ भोदि सिआलसहस्सपज्जत्तिआ ॥[4]

भोदि किं तुम्हाण जाणवत्ता वहन्ति ।)

चेटी—आर्य न हि न हि । (अज्ज ण हि ण हि ।)

सपरिहासम् । शूणपीणजठरो शूनमुच्छून पीन महाभोग जठर यस्य स । सीधुसुरासवेत्यादि । उपजातिविशेष । सीधुसुरासवा मदिराविशेषा । ['सीधुरिक्षुरसैं पक्वैरपक्वैरासव भवेत्' इति माधव ।] एतावदवस्थामापन्नपीनत्वरूपा गता यदि म्रियतेऽत्र मृता भवति शृगालाना पर्याप्तिका सौहित्यम् ॥ ३० ॥ [युष्माक यान-

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१ कवट्ट (अपवित्र). २ आ दासी० ३ सोधु ४ ज्जत्तिआ (यात्रा)

(*Looking in another direction*) Girl, and who is this woman occupying a lofty seat, clad in a garment embroidered with flowers with her oil greasy feet thrust into a pair of shoes ?

THE MAID—Sir, she is the mother of our mistress.

VID—Oh ! How great is the expanse of the belly of this ugly she ghoul ! What, then, was the beautiful entrance of this house constructed after she was set up here, as is done with a (huge) idol of Siva ?

THE MAID—You knave, you mustn't jeer at our mother in this fashion She is suffering from a quartan fever

VID—(*With a burst of laughter*). Holy quartan fever, look thou also upon me, a Brahmana, with such a favour !

THE MAID—You wretch, you will die then !

VID—(*Jestingly*) Thou slave-born wench, better is a fat and bloated belly like this dead !

The mother has been reduced to such a condition, having intoxicated hereself with spirits, liquors and wines If the mother were now to die, she would provide sufficient food for a thousand jackals ! (30)

Girl, have you any sailing vessels going abroad (for trade) ?

THE MAID—Sir, no, not at all

पात्राणि पोतादीनि वाणिज्यार्थे वहन्ति किम् । अन्यथा कथमीदृशी सपदिति भाव ।] उद्वाहकेनार्जितविभवस्यैव परमियान्विस्तारो भवतीति प्रष्टुरभिप्राय । [परिच्छेद एकदेश । 'परिच्छदो विस्तार ' इति ल० टी०] [अच्छरीतय सम्यक्प्रकारा कुसुमप्रस्तारा पुष्पोद्गमा येषा ते । निर्गतमन्तर येषा ते निरन्तरा पादपा युवति-जनजघनानुरूपप्रमाणा इत्यर्थं । पट्टनिर्मिता दोला पट्टदोला । सुवर्णानि चम्पकानि हरिचन्दनकुसुमानि वा । यूथिकादय पुष्पविशेषा ।] सर्वकुसुमप्रस्तारा पट्टदोला । लघूकरोतीव नन्दनवनस्य सश्रीकत्वम् । [सध्यायते सध्यावदाचरति ।] एष इत्यादि । गाथा । [घना लोहितपङ्कस्य रुधिरकर्दमस्य] चर्चा यस्य स ॥ ३१ ॥ गुणेति । [गुणा सगीतज्ञान कलापाटवमित्यादय कृत्रिमा ते एत्र प्रवाला पल्लवा यस्य तम् । विनय एव प्रशाखा मुख्यशाखा यस्य तम् । विश्रम्भ सर्वलोकाना विश्वास एव मूल यस्य तम् । महनीय पूज्यत्व यश इत्यर्थं एव पुष्प यस्य तम् । स्वगुणै सहजै गुणै दयादाक्षिण्यकुलशीलादिभि फलै आढ्य सपन्नम् । एवविधं साधु चारुदत्त एव वृक्षस्त सुहृद एव विहङ्गा पक्षिणस्ते सुखमाश्रयन्ति अपि । भवादृशास्न यथापूर्वं सेवन्ते किमित्यर्थं । रूपकमलकार । उपजातिश्छन्द]।

विदूषक—किं वाऽत्र पृच्छ्यते । युष्माकं खलु प्रेमनिर्मलजले मदनसमुद्रे स्तननितम्बजघनान्येव यानपात्राणि मनोहराणि । एवं वसन्तसेनाया बहुवृत्तान्तमष्ट-प्रकोष्ठं भवनं प्रेक्ष्य यत्सत्यं जानाम्येकस्थमिव त्रिविष्टपं दृष्टम् । प्रशंसितुं नास्ति मे वाग्विभवः । किं तावद्गणिकागृहमथ वा [१]कुबेरभवनपरिच्छेद इति । कुत्र युष्माकमार्या । (किं वा एत्थ पुच्छिअदि । तुम्हाणं क्खु पेम्मणिम्मलजले मअण-समुद्दे त्थणणिअम्बजहणा ज्जेव जाणवत्ता मणहरणा । एव्वं वसन्तसेणाए बहुवुत्तन्त-अट्ठपओट्ठं भवणं पेक्खिअ जं सच्चं जाणामि एकत्थं विअ तिविट्ठअं दिट्ठम् । पसंसिदुं णत्थि मे वाआविहवो । किं दाव गणिआघरं अह वा कुबेरभवणपरिच्छेदो त्ति । कहिं तुम्हाणं अज्जआ ।)

चेटी—आर्य एषा वृक्षवाटिकायां तिष्ठति । तत्प्रविशत्वार्यः । (अज्ज एसा रुक्खवाडिआए चिट्ठदि । ता पविसदु अज्जो ।)

विदूषक—(प्रविश्य दृष्ट्वा च ।) आश्चर्यं भो । अहो वृक्षवाटिकाया सश्रीकता । अच्छरीतिकुसुमप्रस्तारा रोपिता अनेकपादपा निरन्तरपादपतलनिर्मिता युवतिजनजघनप्रमाणा पट्टदोला सुवर्णयूथिकाशेफालिकामालतीमल्लिकानवमालिका-कुरबकातिमुक्तकप्रभृतिकुसुमैः स्वयं निपतितैर्यत्सत्यं लघूकरोतीव नन्दनवनस्य सश्रीकताम् । (अन्यतोऽवलोक्य ।) इतश्च उदयत्सूर्यसमप्रभैः कमलरक्तोत्पलैः सन्ध्यायत इव दीर्घिका । अपि च ।

> **एषोऽशोकवृक्षो नवनिर्गतकुसुमपल्लवो भाति ।**
> **सुभट इव समरमध्ये घनलोहितपङ्कचर्चिक ॥ ३१ ॥**

भवतु । तत्कुत्र युष्माकमार्या । (ही ही भो । अहो रुक्खवाडिआए सस्सिरीअदा । अच्छरीदिकुसुमपत्थारा[२] रोविदा अणेअपादवा [३]णिरन्तरपादवतलणिम्मिदा जुवदि-जणजहणप्पमाणा[४] पट्टदोला सुवण्णजूधिआसेहालिआमालईमल्लिआणोमालिआ-कुरबआअदिमोत्तअप्पहुदिकुसुमेहिं[५] सअं णिवडिदेहिं जं सच्चं लहुकरेदि विअ णन्दणवणस्स सस्सिरीअदम् । इदो अ उदअन्तसूरसमप्पहेहिं कमलरत्तोप्पलेहिं सज्झाअदि विअ दीहिआ । अवि अ ।

> एसो असोअवुच्छो [६]णवणिग्गअकुसुमपल्लवो भादि ।
> सुभडो व्व समरमज्झे घणलोहिदपङ्कचच्चिक्को ॥

भोदु । ता कहिं तुम्हाणं अज्जआ ।)

चेटी—आर्य अवनमय दृष्टिम् । पश्यार्याम् । (अज्ज ओणामेहि दिट्ठिम् । पेक्ख अज्जअम् ।)

विदूषक—(दृष्ट्वा उपसृत्य ।) स्वस्ति भवत्यै । (सोत्थि भोदीए ।)

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१ परिच्छदो २ अच्छरीअकुसुमा जत्थ रोविदा (आश्चर्यकुसुमा यत्र रोपिताः) ३ णिरन्तरम् ४ जव० ५ कुरवआ ६ णिग्गम (निर्गम)।

VID.—Or rather, why ask a question in this matter ? (For) surely, in this ocean of your passion having affection for its pure waters, your beasts, hips and buttocks are themselves the charming sailing vessels ! To tell the truth, having thus seen this mansion of Vasantasena with its eight quadrangles and its numerous appurtenances, I feel I have, as it were, seen the three worlds brought together in one spot I have not the power of speech to praise it (as it deserves), whether (it should be called) a courtesan's house, or a portion of Kubera's palace Where is your mistress ?

THE MAID—Sir, here she is, in this garden, may your honour enter

VID —(*Entering and looking about*) Oh ! Wonderful ! How beautiful is this garden ! Numerous trees have been planted here, that have put forth ample blossoms in a very charming manner There is a silken swing, hung, beneath thickly growing trees, and big enough to accommodate ladies' hips To tell the truth, the garden throws into the back ground as it were the beauty of (Indra's) Nandana garden, by means of the flowers that have spontaneously dropped down, of the *Champaka*, the *Yuthika*, the *Sephalika*, the *Malati*, the *Mallika*, the *Navamalika*, the *Kurabaka*, the *Atimukta* and other plants (*Looking in another direction*) And here this oblong well looks like (red) twilight as it were, owing to the lilies and the red lotuses (blooming therein), whose lustre resembles that of the rising sun Moreover—

Here this Asoka tree, having recently put forth blossoms and foliage, looks like a brave warrior in the thick of the battle, amply splashed all over with clotted blood (31)

Well, where is your mistress ?

THE MAID—Sir, bring down your eyes, and you'll see her ladyship

VID —(*Seeing her and approaching*) My greetings, madam !

॥ ३२ ॥ अथ किम् अनुमतौ । राअवत्थहारी वार्त्तिक शौण्डीर्यणाशयमहत्त्वेन । [हीनकुसुमादिति दारिद्र्य गताच्चारुदत्ताद्रत्नावलीरूपस्यालकारस्य प्राप्तिरित्यर्थं । अकाले दुर्दिन मेघध्वान्त सूर्यंकिरणरोधकारि मेघमण्डलमित्यर्थं उन्नमति आविर्भवति ।] उदयन्त्विति । [वर्षं वृष्टि । अविरतमविश्रान्तम् । दयिताभिमुखेन प्रियगमनोत्सुकेन ॥ ३३ ॥ अत्र चारुदत्तानुराग परमार्थं । अत्र चेटीवचनेन वसन्तसेनावाक्येन च अव्यवहितमेव पञ्चमाङ्कादौ वर्षंतुवर्णनावतार सूच्यते इति ल०दी० ।]

इति मदनिकाप्रदानो नाम चतुर्थोऽङ्क ॥

वसन्तसेना—(संस्कृतमाश्रित्य ।) अये मैत्रेयः । (उत्थाय ।) स्वागतम् । इदमासनम् । अत्रोपविश्यताम् ।

विदूषक—उपविशतु भवति । (उपविसदु भोदी ।)

(उभावुपविशत ।)

वसन्तसेना—अपि कुशल सार्थवाहपुत्रस्य ।

विदूषक—भवति कुशलम् । (भोदी कुशलम् ।)

वसन्तसेना—आर्य मैत्रेय अपीदानी

गुणप्रवाल विनयप्रशाख विश्रम्भमूल महनीयपुष्पम् ।
त साधुवृक्ष स्वगुणै फलाढ्य सुहृद्विहङ्गा सुखमाश्रयन्ति ।। ३२ ।।

विदूषक—(स्वगतम् ।) सुष्ठूपलक्षित दुष्टविलासिन्या । (प्रकाशम् ।) अथ किम् । (सुट्ठु उवलक्खिद दुट्ठविलासिणीए । अध इ ।)

वसन्तसेना—अये किमागमनप्रयोजनम् ।

विदूषक—श्रृणोतु भवती । तत्रभवाश्चारुदत्त. शीर्षेऽञ्जलिं कृत्वा भवती विज्ञापयति । (सुणादु भोदी । तत्तभव चारुदत्तो सीसे अञ्जलिं कदुअ भोदिं विण्णवेदि ।)

वसन्तसेना—(अञ्जलिं बद्ध्वा ।) किमाज्ञापयति ।

विदूषक—मया तत्सुवर्णभाण्ड विश्रम्भादात्मीयमिति कृत्वा द्यूते हारितम् । स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति । (मए त सुवण्णभण्डअ विस्सम्भादो अत्तणकेरकेत्ति कदुअ जूदे हारिदम् । सो अ सहिओ राअवत्थहारी[1] ण जाणिअदि कहिं गदो त्ति ।)

चेटी—आर्ये दिष्टया वर्धसे । आर्यो द्यूतकर सवृत्त (अज्जए दिट्ठआ वड्ढसि । अज्जो जूदिअरो सवुत्तो ।)

वसन्तसेना—(स्वगतम् ।) कथ चौरेणापहृतमपि शौण्डीरतया द्यूते हारितमिति भणति ।अत एव काम्यते । (कध चोरेण अवहिद पि सोण्डीरदाए जूदे हारिद त्ति भणादि । अदो ज्जेव कामीअदि ।)

विदूषक—तत्तस्य कारणाद्गृह्णातु भवतीमा रत्नावलीम् । (ता तस्स कारणादो गेण्हदु भोदी एद[2] रअणावलिम् ।)

वसन्तसेना—(आत्मगतम् ।) किं दर्शयामि तमलकारम् । (विचिन्त्य ।) अथ वा न तावत् । (किं दसेमि त अलकारअम् । अध वा ण दाव ।)

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१ राआवत्थआरी (राजापथ्यकारी). २ इम (इमा).

VAS.—(*Speaking in Sanskrit*) Oh! Here's Maitreya! (*Getting up*) Welcome sir! Here's a seat, pray be seated here

VID —You (too) may sit down

(*Both sit down*)

VAS —Is the merchant's son (Charudatta) all well?

VID —Madam, he is well

VAS —Sir, Maitrey, do now

The birds in the form of friends happily resort to that tree in the form of a good man?—the tree which has accomplishments for its foliage, modesty for its principal branches, (popular) trust for its root, and fame for its flowers, and which is richly endowed with fruits in the form of merits? (32)

VID (*To himself*). The roguish blonde has observed acutely! (*Aloud*) Yes, (so they do)

VAS —Now, what may be the object of your visit?

VID —May madam listen! His honour Charudatta, placing his folded hands on his head, begs to say—

VAS —(*Folding her hands*) —What does he command?

VID —"I lost that golden casket at gambling, in the confident belief that it belonged to me And I do not know where that gambling-master, the King's emissary, is gone (at present)"

THE MAID—I congratulate you, madam! His honour has turned a gambler!

VAS —(*To herself*) How! Although it was stolen by a thief, still he says, out of his magnanimity, that it was lost at play! Hence it is that I love him!

VID —"—So in exchange for that, your ladyship may kindly accept this jewel necklace"

VAS —(*To herself*) Shall I show him that ornament? (*Considering*) Or rather, not so soon

विदूषक—किं तावन्न गृह्णाति भवत्येता रत्नावलीम् । (किं दाव ण गेण्हदि भोदी एद रअणावलीम् ।)

वसन्तसेना—(विहस्य[1] सखीमुख पश्यन्ती ।) मैत्रेय कथ न ग्रहीष्यामि रत्नावलीम् । (इति गृहीत्वा पार्श्वे स्थापयति । स्वगतम् ।) कथ हीनकुसुमादपि सहकारपादपान्मकरन्दबिन्दवो निपतन्ति । (प्रकाशम् ।) आर्य विज्ञापय त द्यूतकर मम वचनेनार्यचारुदत्तम्—अहमपि प्रदोष आर्यं प्रेक्षितुमागच्छामीति । (मित्तेअ कध ण गेण्हिस्स रअणावलिम् । कध झीणकुसुमादो वि सहआरपादवादो मअरन्दबिन्दओ णिवडन्ति । अज्ज विण्णवेहि त जूदिअर मम वअणेण अज्जचारुदत्तम्— अह पि पदोसे अज्ज पेक्खिदु आअच्छामि[2] त्ति ।)

विदूषक—(स्वगतम् ।) किमन्यत्तत्र गत्वा ग्रहीष्यति । (प्रकाशम् ।) भवति भणामि । (स्वगतम् ।)—निवर्ततामस्माद्गणिकाप्रसङ्गादिति । (इति निष्क्रान्त ।) (कि अण्ण तहि गदुअ गेण्हिस्सदि । भोदि भणामि ।—णिअत्तीअदु इमादो गणिआपसङ्गादो त्ति ।)

वसन्तसेना—चेटि गृहाणैतमलकारम् । चारुदत्तमभिरन्तु गच्छाव । (हञ्जे गेण्ह एद अलकारअम् । चारुदत्त अहिरमिदु गच्छम्ह ।)

चेटी—आर्ये पश्य पश्य । उन्नमत्यकालदुर्दिनम् । (अज्जए पेक्ख पेक्ख । उण्णमदि अकालदुद्दिणम् ।)

[3]वसन्तसेना—

> **उदयन्तु नाम मेघा भवतु निशा वर्षमविरत पततु ।**
> **गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन ॥ ३३ ॥**

चेटि हार गृहीत्वा लघ्वागच्छ । (हञ्जे हारं गेण्हिअ लहु[4] आअच्छ ।)

(इति निष्क्रान्ता सर्वे ।)

[5]मदनिकाशर्विलको नाम चतुर्थोऽङ्क ।

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१ इद नास्ति क्वचित् २ आगमिस्समिति ३ अस्मात्पर— सस्कृतमाश्रित्य इत्यधिक क्वचित्. ४ लहु लहु. ५ मृच्छकटिके ०टिकप्रकरणे चतु०.

VID —What then ? Is not your ladyship disposed to accept this jewel-necklace ?

VAS —(*Laughs, looking at the face of her* Maid) O Maitreya, how shall I not accept the jewel necklace (*Taking it keeps it by her side, and to herself*) How ! Even from the mango-tree denuded of all blossoms there still do fall drops of honey ! (*Aloud*) Sir, please tell the worthy Charudatta, the gambler, in my name, that I too shall be visiting him this evening

VID —(*To himself*) What other thing will she get by going there ? (*Aloud*) Lady, I will tell him (*To himself*) —That he should refrain from having anything to do with this courtesan. (*Exit*)

VAS.—Girl, keep this ornament We shall (now) go to sport in the company of Charudatta

THE MAID—Lady, look, look here, an untimely storm is gathering (in the sky)

VAS –

Let clouds gather as they will, let it turn night, (or) let rain fall incessantly With my heart yearning for my beloved, I care not for all of them (33)

Girl, take a garland and come quickly

(*Exeunt Omnes*)

End of the Act IV, Styled

' Madanika and Sarvilaka '

पञ्चमोऽङ्कः ।

(तत प्रविशत्यासनस्थ सोत्कण्ठश्चारुदत्त ।)

चारुदत्त —(ऊर्ध्वमवलोक्य ।) उन्नमत्यकालदुर्दिनम् । यदेतत्

आलोकित गृहशिखण्डिभिरुत्कलापै-
हंसैर्यियासुभिरपाकृतमुन्मनस्कै[1] ।
आकालिक सपदि दुर्दिनमन्तरिक्ष-
मुत्कण्ठितस्य हृदय च समं रुणद्धि ॥ १ ॥

अपि च ।

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीय ।
आभाति सहतबलाकगृहीतशङ्ख
ख केशवोऽपर इवाक्रमितु प्रवृत्त ॥ २ ॥

पूर्वाङ्केऽङ्कावतारेणैव सूचितस्य प्रकरणनायकस्य प्रवेश । * [अत्राङ्के तावदासमाप्ति वर्षर्तुवणन चारुदत्तेन वसन्तसेनाया च विटेन च यथायथ क्रियते । तदिद वसन्तसेनाचारुदत्तयोरन्योनानुरागोद्दीपनविभावत्वेनावतरतीति ध्येयम् इति ल० दी० ।] [अधुना पूर्वाङ्कान्ते सूचित वसन्तसेनाया अभिसारिकावेषेण चारुदत्ताभिसरणमुपक्षेप्तु पूर्वाङ्कान्तसूचितस्य नायकस्य प्रवेश निर्दिशति-तत प्रविशतीत्यादिना । सोत्कण्ठ वसन्तसेनाविषयकोत्कण्ठासहित इत्यर्थं । इत आरभ्याङ्कसमाप्ति यावदगर्भसधि ।] आलोकितमिति । [उद्गत कलापो येषा तै उत्कलापै उन्नमितबर्हे गृहशिखण्डिभि आलोकितम् । उन्मनस्कै उत्कण्ठितै यियासुभि मानस सरो

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*अस्मात्पर—तथा चोक्तम्—'प्रवेशश्चूलिका चैव तथा विष्कम्भकोऽपर । अङ्कावतारोऽङ्कमुखमर्थोपक्षेपपञ्चकम् ॥' इति । प्रवेशयतीति प्रवेश । पचाद्यच् । प्रवेशको ण्वुलन्त उच्यते । अधमपात्रप्रयोज्य प्रवेशक । तदुक्तम्—'भृत्यवर्गकथावच्च कर्तव्यस्तु प्रवेशक । अन्तर्जवनिकासस्थैस्तथा मागधबन्दिभि ॥ अर्थोपक्षेपण यत्र क्रियते सा हि चूलिका ॥ विष्कम्भस्तु द्विधा सोऽय शुद्ध सकीर्ण एव च । शुद्धो मध्यमपात्रेण सकीर्णो मध्यमाधमै ॥' इति ॥—इत्यधिको ग्रन्थष्टीकायामुपलभ्यमानोऽप्यनुपयोगित्वान्नात्र निवेशित ।

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१ उपाकृत

अपि च ।

केशवगात्रश्यामः कुटिलबलाकावलीरचितशङ्खः ।
[1]विद्युद्गुणकौशेयश्चक्रधर इवोन्नतो मेघः ॥ ३ ॥

एता निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः ।
विद्युत्प्रदीपशिखया क्षणदृष्टनष्टा-[2]
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति ॥ ४ ॥

ससक्तैरिव चक्रवाकमिथुनैर्हंसैः प्रडीनैरिव
व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छ्रितैः ।
तैस्तैराकृतिविस्तरैरनुगतैर्मेघैः समभ्युन्नतैः
पत्रच्छेद्यमिवेह भाति गगनं [3]विश्लेषितैर्वायुना ॥ ५ ॥

एतत्तद्धृतराष्ट्रवक्त्रसदृशं[4] मेघान्धकारं नभो
हृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।
अक्षद्यूतजितो युधिष्ठिर इवाध्वानं[5] गतः कोकिलो
हंसाः संप्रति पाण्डवा इव वनादज्ञातचर्यां[6] गताः ॥ ६ ॥

(विचिन्त्य ।) चिरं खलु कालो मैत्रेयस्य वसन्तसेनायाः सकाशं गतस्य । नाद्या-प्यागच्छति ।

छन्दः ॥ ३ ॥ एता इति । निषिक्तं स्रावितं यः रजतद्रवः तस्य सदृश्यः ०द्रव-संनिकाशाः । जलदोदरेभ्यः जवेन वेगेन पतिताः । विद्युदेव प्रदीपशिखा तया क्षणं दृष्टाः पश्चान्नष्टाः । एताः धाराः वर्षोदकस्येति शेषः । छिन्ना अम्बरमेव पटः तस्य दशाः अग्राणीव पतन्ति । वसन्ततिलकं वृत्तम् ॥ ४ ॥ ससक्तैरिति । ससक्तैः अन्योन्यं मिलितैः चक्रवाकमिथुनैः इव । प्रडीनैः उत्पतितैः हंसैः इव । व्याविद्धैः समुद्रक्षोभादितस्ततः उत्क्षिप्तैः मीनचक्रैः मकरैश्च । प्रोच्छ्रितैः ऊर्ध्वं गतैः हर्म्यैः इव । एतादृशैः तैस्तैः बहुविधैः आकृतिविस्तरैः अनुगतैः प्राप्तानेकाकृतिविस्तरैरिति यावत् । समभ्युन्नतैः वायुना विश्लेषितैश्च मेघैः इह एतद्भूतलोर्ध्वभागे गगनं पत्रच्छेद्यमिव पत्रच्छेदैर्घटितं चित्रमालेख्यमिव भाति । उपमालंकारः । शार्दूलविक्रीडितं छन्दः ।] प्रडीनैरिति कर्मणि क्तः । व्याविद्धैर्भ्रान्तैः चक्रं समूहः । पत्रस्य छेदः खण्डनं विचलं यत्र चित्रे तत्पत्रच्छेद्यं चित्रम् । तदिव गगनं शोभते ॥ ५ ॥ एतदिति । [मेघैरन्धकारो यस्मिन् तद् एतन्नभः । तत्प्रसिद्धं धृतराष्ट्रचक्रं कौरवकटकं तेन सदृशम् । 'सादृश्यं चानयोराभूवियन्मण्डलमन्धकारकारित्वेन विनष्टचन्द्रार्कतया च बोध्यम्' इति ल० दी० । ०वक्त्र० इति पाठे धृतराष्ट्रवक्त्रे दृष्टिशून्यत्वादन्ध-

१ विद्युद्गण २ नष्टदृष्टा.–दष्टा. ३ विश्लेषित. ४ वक्त्र ५ वारण्य. ६ चर्यं.

Moreover—

There rises forth a cloud, dark like the body of Vishnu, forming an appearance of conches by means of the crooked lines of cranes, and having the (yellow) siken mantle in the form of the streaks of lightning,—as though it were Vishnu (*lit* the discus-bearer) himself, (who is called Kesava and is dark bodied, who wields a conch white and shaped like a curved line of cranes, and who wears a silken garment made of threads bright like streaks of lightning) (3)

Here these streams of water, resembling (downpours of) molten silver, dropped rapidly from the interiors of clouds, fall, like the rent hems of the garment of the sky, seen for a moment in (the light of) the flame of the lamp of lightning, and then lost (to view) (4)

This sky looks as if it had been adorned with decorative paintings (of leafy lines), owing to the high-soaring clouds, scattered by the wind, and assuming various expansive shapes (some) resembling thronging couples of *Chakravaka* birds, (some) flying swans, (some) alligators and fish-swarms thrown about pell-mell, and (some) lofty mansions (5)

Here is this sky, darkened with clouds, that resembles the army of the Kauravas (producing a darkness like that of the clouds) This peacock, greatly flushed with the pride of his vigour, is shouting in glee, like Duryodhana whose army was mightily proud The cuckoo has ceased cooing, like Yudhishthira taking to the path (of the forest) when conquered at dice-play And, on account of the (muddy) water, the swans have now gone off to dwell in an unknown place, like the Pandavas living incognito after leaving the forest (6)

(*Reflecting*) It is a long time since Maitreya went to Vasantasena How is it that he does not come even now ?

कार । नभसि सूर्यचन्द्रमसोरिति सादृश्यम् । अतिदर्पित बल सार यस्य स शिखी मयूर । अतिदर्पित बल सैन्य यस्य स दुर्योधन वा इव । वा शब्द इवार्थे । गर्जति । अक्षद्यूते जित युधिष्ठिर अध्वान वनमार्गमिव कोकिल अध्वान ध्वनिराहित्य गत । सप्रति हसा वनात जलाद्धेतो पाण्डवा वनादरण्यवासादिव अज्ञातचर्यां गता । मानस सरो गता अदृश्या अभवन्नित्यर्थ ।] धृतराष्ट्रवक्त्रसदृश नष्टचन्द्रार्कत्वात् । वा इवार्थे । शिखी मयूर । वनादिति ल्यब्लोपे कर्मणि पञ्चमी ।

(प्रविश्य)

विदूषक—अहो गणिकाया लोभोऽदक्षिणता च यतो न कथाऽपि कृताऽन्या। अनेकधा स्नेहानुसार भणित्वा किमप्येवमेव गृहीता रत्नावली। एतावत्या ऋद्धचा न तयाऽह भणित—आर्य मैत्रेय विश्रम्यताम्। मल्लकेन पानीयमपि पीत्वा गम्यतामिति। तन्मा तावद्दास्या पुत्र्या गणिकाया मुखमपि द्रक्ष्यामि। (सनिर्वेदम्।) सुष्ठु खलूच्यते—अकन्दसमुत्थिता पद्मिनी अवञ्चको वणिक् अचौर सुवर्णकार अकलहो ग्रामसमागम अलुब्धा गणिकेति दुष्करमेते सभाव्यन्ते। तत्प्रियवयस्य गत्वाऽस्माद्गणिकाप्रसङ्गान्निवर्तयामि। (परिक्रम्य दृष्ट्वा।) कथ प्रियवयस्यो वृक्षवाटिकायामुपविष्टस्तिष्ठति। तद्यावदुपसर्पामि। (उपसृत्य।) स्वस्ति भवते। वर्धता भवान्। (अहो गणिआए लोभो अदक्खिणदा अ जदो ण कधा वि किदा अण्णा। अणेकहा[1] सिणेहाणुसार भणिअ किं पि एअमेअ गहिदा रअणावली। एत्तिआए ऋद्धीए ण तए अह[2] भणिदो—अज्ज मित्तेअ वीसमीअदु। मल्लकेण[3] पाणीअ पि पिबिअ गच्छीअदुत्ति। ता मा दाव दासीएधीआए गणिआए मुह पि पेक्खिस्सम्। सुट्ठु क्खु वुच्चदि—अकन्दसमुत्थिता पउमिणी अवञ्चओ वाणिओ अचोरो सुवण्णआरो अकलहो गामसमागमो अलुद्धा गणिआ त्ति दुक्कर एदे सभावीअन्ति। ता पिअवअस्स गदुअ इमादो गणिआपसङ्गादो णिवत्तावेमि। कध पिअवअस्सो रुक्खवाडिआए उवविट्टो चिट्ठदि। ता जाव उवसप्पामि। सोत्थि भवदे[4]। वड्ढदु भवम्।)

चारुदत्त—(विलोक्य।) अये सुहृन्मे[5] मैत्रेय प्राप्त। वयस्य स्वागतम्। आस्यताम्।

विदूषक—उपविष्टोऽस्मि। (उवविट्टो[6] म्हि।)

चारुदत्त—वयस्य कथय तत्कार्यम्।

विदूषक—तत्खलु कार्यं विनष्टम्। (त क्खु कज्ज विणट्टम्।)

चारुदत्त—किं[7] तया न गृहीता रत्नावली।

विदूषक—कुतोऽस्माकमेतावद्भागधेयम्। नवनलिनकोमलमञ्जलिं मस्तके कृत्वा प्रतीष्टा। (कुदो अम्हाण एत्तिअ[8] भाअधेअम्[9]। णवणलिणकोमल अञ्जलिं मत्थए कदुअ पडिच्छिआ।)

चारुदत्त—तत्किं ब्रवीषि विनष्टमिति।

विदूषक—भो कथ न विनष्ट यदभुक्तपीतस्य चौरैरपहृतस्याल्पमूल्यस्य सुवर्णभाण्डस्य कारणाच्चतु समुद्रसारभूता रत्नमाला हारिता। (भो कध ण विणट्ट ज अभुत्तपीदस्स चोरेहिं अवहिदस्स अप्पमुल्लस्स सुअण्णभण्डअस्स कारणादो चदुस्समुद्दसारभूदा रअणमाला हारिदा।)

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१ अणाअरेण ज्जेव अभणिअ किं मि एअमेअ इ (अनादरेणैवाभणित्वा किमप्येवमेव इ) २ एव पि ३ गल्ल० ४ भो ते. ५ कथ सु० ६ ०विठ्ठोम्हि ७ किं न ८ एत्तिआ. ९ भागधेआ

(*Entering*)

VID —Oh, the greed and the want of courtesy of that courtesan, that she did not even talk about anything else ! She spoke variously about something in a manner befitting her affection and thus accepted the jewel necklace With all that wealth she did not say to me—" Sir Maitreva, rest yourself (here), you may depart after you have drunk water at least, in a cup " Never then shall I so much as even look at the face of that slave born harlot ! (*Sorrowfully*) Truly do they say " A lotus plant that grows without a root, a tradesman that does not cheat, a goldsmith that doesn't steal, a village meeting that is without a quarrel, and a courtesan that is not avaricious,—these are hard to be found (or conceived) " So I'll go to my friend and dissuade him from this his attachment to that courtesan (*Walking about and observing*) How ! Here's my dear friend sitting in the garden Well, I'll approach him (*Approaching*). My greetings to you ! May you prosper !

CHAR.—(*Seeing*) Ah ! My friend Maitreya has come ! Welcome, friend ! Pray be seated

VID —I have taken my seat

CHAR —Friend, tell me about that business

VID —Well, that business has failed !

CHAR —What, did she not accept that jewel-necklace ?

VID —Whence could we have so much luck ! She took it, placing on her head her folded hands delicate like fresh waterlilies.

CHAR —Then how do you say that the business failed ?

VID —Friend, how has it not failed, since you have given away the jewel necklace, the very essence (as it were) of the four oceans, in exchange for a golden casket of (comparatively) little value, that we neither ate nor drank, and that was stolen by thieves ?

वन प्राप्येत्यर्थं ॥ ६ ॥ पाठान्तरे–नैव कथा कथ हारितमलकारभाण्डमित्यादिका नैव कथानुसार. कुतोऽस्या रत्नावल्या भाव इत्यादिक । मल्लको भाजनविशेष । तन्मा तावत् । यद्भोजनाद्यर्थमपि न तथा भणितोऽहम् । चोरैरेवापहृतस्य । यमिति । [तु २९ श्लो. द्रष्टव्य] ॥७॥ बहुप्रत्यवायात् बहव प्रत्यवाया दोषा यत्र तस्मात् ।

चारुदत्त—वयस्य मा मैवम्[1] ।

य समालम्ब्य विश्वास न्यासोऽस्मासु तया कृत ।
तस्यैतन्महतो मूल्य[2] प्रत्ययस्यैव दीयते ॥ ७ ॥

विदूषक—भो वयस्य एतदपि मे द्वितीय सतापकारण यत्सखीजनदत्तसज्ञया पटान्तापवारित मुख कृत्वाहऽमुपहसित तदह ब्राह्मणो भूत्वेदानी भवन्त शीर्षेण पतित्वा विज्ञापयामि—निवर्त्यतामात्माऽस्माद्बहुप्रत्यवायाद्गणिकाप्रसङ्गात् । गणिका नाम पादुकान्तरप्रविष्टेव लेष्टुका दुखेन पुनर्निराक्रियते । अपि च भो वयस्य गणिका हस्ती कायस्थो भिक्षुश्चाटो रासभश्च यत्रैते निवसन्ति तत्र दुष्टा अपि न जायन्ते । (भो वअस्स एद पि मे दुदिअ[3] सतावकारण ज सहीअणदिण्णसण्णाए पडन्तोवारिद[4] मुह कदुअ अह उवहसिदो[5] । ता अह बम्हणो भविअ दाणि भवन्त सीसेण पडिअ विण्णवेमि—णिवत्तीअदु अप्पा इमादो बहुपच्चवाआदो गणिआपसङ्गादो । गणिआ णाम पादुअन्तरप्पविट्टा विअ लेट्ठुआ दुक्खेण उण णिराकरीअदि । अवि अ भो वअस्स गणिआ हत्थी काअत्थओ भिक्खु चाटो रासहो अ जहि एदे णिवसन्ति तहि दुट्टा वि ण जाअन्ति ।)

चारुदत्त—वयस्य अलमिदानी सर्व[6] परिवादमुक्त्वा । अवस्थयैवास्मि निवारित । पश्य ।

वेग करोति तुरगस्त्वरित प्रयातु
प्राणव्ययान्न चरणास्तु तथा वहन्ति ।
सर्वत्र यान्ति पुरुषस्य चला स्वभावा
खिन्नास्ततो[7] हृदयमेव पुनर्विशन्ति ॥ ८ ॥

अपि च वयस्य ।

यस्यार्थास्तस्य सा कान्ता धनहार्यो ह्यसौ जन ।

(स्वगतम् ।) न गुणहार्यो ह्यसौ जन (प्रकाशम् ।)

वयमर्थै परित्यक्ता ननु त्यक्तैव सा मया ॥ ९ ॥

विदूषक—(अधोऽवलोक्य । स्वगतम् ।) यथैष ऊर्ध्वं प्रेक्ष्य दीर्घं नि श्वसिति तथा तर्कयामि मया विनिवार्यमाणस्याधिकतर वृद्धाऽस्योत्कण्ठा । तत्सुष्ठु खल्वेवमुच्यते—कामो वाम इति । (प्रकाशम् ।) भो वयस्य भणित च तया—भण चारुदत्तमद्य प्रदोषे मयाऽत्रागन्तव्यमिति । तत्तर्कयामि रत्नावल्याऽपरितुष्टाऽपर याचितुमागमिष्यतीति । (जधा एसो उद्ध पेक्खिअ दीह णिस्ससदि तधा तक्केमि मए विणिवारिअन्तस्य अधिअदर वड्ढिदा से उक्कण्ठा । ता सुठ्ठु क्खु एव्व वुच्चदि—कामो वामो त्ति । भो वअस्स भणिद अ ताए—भणेहि चारुदत्त अज्ज पओसे मए एत्थ आअन्तव्व त्ति । ता तक्केमि रअणावलीए अपरितुट्ठा अवर मग्गिदु आअमिस्सदि त्ति ।)

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१ मैवम् पश्य. २ मौल्य. ३ दुदिअस०. ४ पडन्तावबारिद ५ ०सिदोम्हि ६ सर्वपरि०. ७ तदा.

CHAR.—Nay, friend, say not so!

This price is being paid, (not for that ornament, but) for that high trust, by relying on which she kept that deposit with us (7)

VID.—O friend, I have this another reason, too, for being angry, inasmuch as she made a sign to her maid, and, veiling her face with the end of her garment, she laughed derisively at me. So I, being a Brahmana, now bow to you with my bent head and request you that you should turn yourself away from this affair with that courtesan, which is full of many pitfalls A courtesan is just like a pebble got inside a shoe, that is got rid of afterwards with great difficulty Moreover, O friend, a courtesan, an elephant, a Kayastha (a scribe), a mendicant, a spy and a donkey,—where these dwell, there not even villains can flourish

CHAR.—Friend, now you need no longer give vent to all these strictures, I am warded off (from that pursuit) by my condition itself See

A (wearied) horse puts on speed to go quickly, but his legs do not move to that extent for want of vigour (Similarly), the volatile desires of a man wander everywhere (*i e* aspire to everything), but, weary (at failure), they afterwards enter once more (*i e* lie dormant) in his bosom (8)

Moreover, friend,—

Whoever has riches, will have that lady, for she is to be bought with money

(*To himself*) No, she is surely to be bought with merits! (*Aloud*)—

But riches have left me, she therefore is, of course, left by me (9)

VID.—(*Looking down, to himself*) Since he is looking upward and sighing deeply, I conclude that his passion must have become still more inflamed as I tried to dissuade him So it has been truly said that " Love is perverse " (*Aloud*) O friend, she also said " Tell Charudatta that I shall visit him there this evening." So I guess that not being satisfied with that jewel necklace, she is coming to demand something in addition

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चाटो क्षुद्रविषयभोक्ता। न जायन्ते वृद्धिं गच्छन्ति। वेगमिति। [तुरगस्त्वरित प्रयातु वेग करोति किं तु प्राणव्ययात् शक्तिक्षयात् तस्य चरणा तथा वेगानुरूप न

चारुदत्त—वयस्य आगच्छतु । परितुष्टा यास्यति ।

चेट—(प्रविश्य ।) अवेत मानवा ।

यथा यथा वर्षत्यभ्रखण्ड तथा तथा तिम्यति पृष्ठचर्म ।
यथा यथा लगति शीतवातस्तथा तथा वेपते मे हृदयम् ॥ १० ॥

(प्रहस्य ।)

वश वादयामि सप्तच्छिद्र सुशब्द वीणा वादयामि सप्ततन्त्री नदन्तीम् ।
गीत गायामि गर्दभस्यानुरूप को मे गाने तुम्बुरुर्नारदो वा ॥ ११ ॥

आज्ञप्तोऽस्म्यार्यया वसन्तसेनया—कुम्भीलक गच्छ त्व ममागमनमार्यचारुदत्तस्य निवेदयेति । तद्यावदार्यचारुदत्तस्य गेह गच्छामि । (परिक्रम्य प्रविष्टकेन दृष्ट्वा ।) एष चारुदत्तो वृक्षवाटिकाया तिष्ठति । एषोऽपि स दुष्टबटुक । तद्यावदुपसर्पामि । कथमाच्छादित द्वार वृक्षवाटिकाया । भवतु । एतस्य दुष्टबटुकस्य सज्ञा ददामि । (इति लोष्टगुटिका[1] क्षिपति ।) (अवेध माणहे ।

जधा जधा वश्शदि अब्भखण्डे तधा तधा तिम्मदि पुट्ठिचम्मे ।
जधा जधा लग्गदि शीदवादे तधा तधा वेवदि मे हलक्के[2] ॥
वश वाए शत्तछिद्द शुशद्द वीण वाए शत्ततन्ति णदन्ति ।
गीअ गाए गद्दहश्शाणुलूअ के मे गाणे तुम्बुलू णालदे वा ॥

आणतम्हि अज्जआए वशन्तशेणाए—कुम्भीलआ गच्छ तुम मम आगमण अज्जचारुदत्तश्श णिवेदेहि त्ति । ता जाव अज्जचारुदत्तश्श गेह गच्छामि । एशे चालुदत्ते रुक्खवाडिआए चिट्ठदि । एशे वि शे दुट्टबडुके । ता जाव उपशप्पेमि । कध ढक्किदे दुवाले रुक्खवाडिआए । भोदु । एदश्श दुट्ठबडुकश्श शण्ण देमि ।)

विदूषक—अये क इदानीमेष प्राकारवेष्टितमिव कपित्थ मा लोष्टकैस्ताडयति । (अए को दाणि एसो पाआरवेट्टिद विअ कइत्थ म लोट्टकेहि ताडेदि[3] ।

चारुदत्त—आरामप्रासादवेदिकाया क्रीडद्भि पारावतै पातित भवेत् ।

विदूषक—दास्या पुत्र दुष्टपारावत तिष्ठ तिष्ठ यावदेतेन दण्डकाष्ठेन सुपक्वमिव चूतफलमस्मात्प्रासादाद्भूमौ पातयिष्यामि । (इति दण्डकाष्ठमुद्यम्य धावति ।) (दासीएपुत्त[4] दुट्टपारावअ चिट्ठ चिट्ठ जाव एदिणा दण्डकट्ठेण सुपक्क विअ चूअफल इमादो पासादादो भूमीए पाडइस्सम् ।)

वहन्ति । पुरुषस्य चला स्वभावा मनोवृत्तय सर्वत्र सर्वेषु विषयेषु यान्ति । तत खिन्ना अलब्धकामत्वात्खेद प्राप्ता पुन उत्पत्तिस्थान हृदयमेव प्रविशन्ति । तत्रैव विलीयन्ते इत्यर्थ । वसन्ततिलक वृत्तम्] ॥ ८ ॥ **यस्येति** । असौ जन गणिका वसन्तसेना ॥ ९ ॥ [कामो वाम इति । तदुक्त रामायणे—' वाम कामो मनुष्याणा

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१ गुटिका २ हडक्के. ३ सीसे ताडेदि

CHAR—Friend, let her come She will go satisfied

CHETA—(*Entering*) Listen, (all) people!

The more the bank of clouds rains, the more wet does the skin of my back become, and the more the cold wind beats, the more does my heart quake (10)

(*Laughing loudly*)

I can play upon the loud sounding flute with seven holes and (also) upon the resounding lute with seven strings I can sing songs just like an ass What is Tumburu or Narada as compared to me, in singing? (11)

I am ordered by her ladyship Vasantasena —"Kumbhilaka, go and inform the worthy Charudatta of my arrival" So I'll go to the house of the noble Charudatta (*Walks about, entering and seeing*) Here is Charudatta, seated in his garden Here, too, is that rascally fellow Well, then, I'll approach them How! The gate of the garden is closed! Never mind, I'll make a sign to this rascally chap (*Throws lumps of mud*)

VID—Ah! Who is this here that is now pelting me with clods, as if I were a *Kapittha* tree enclosed within a fence?

CHAR—Perhaps (a clod) might have been let fall by the pigeons playing on the terrace of the garden house

VID—You slave-born wretch of a pigeon, you just wait till with this wooden staff I fell you on the ground from off this house, as if you were a ripe mango-fruit! (*Lifts his wooden staff and runs*)

यस्मिन्किल निबध्यते। जने तस्मिन्ननुक्रोश स्नेहश्च किल जायते॥' इति।] अवेत अवगच्छत मानवा। यथा यथेति। उपेन्द्रवज्रया श्लोक। अभ्रखण्ड [मेघशकल मेघसमूहो वा।] तिम्यति आर्द्रीभवति पृष्ठचर्म॥ १०॥ वशमिति। उपजातिविशेष। पादत्रय जगतीजात्या। चतुर्थ पाद शालिन्या। सप्तच्छिद्र सप्तरन्ध्रम्। को मे तुल्यस्तुम्बुरुनारदो वा॥ ११॥ [तत्पातनार्थम्। आरामप्राकारेति। आराम उपवन तद्गतप्राकारवेष्टित प्राचीरपरिवृत] कपित्थ कपित्थवृक्षफलार्थमिव। [प्रासादस्य वेदिकायाम। तपस्वी वराक। वृद्धरङ्क वृद्धभिक्षुः।] इन्द्रमहकामुक काक। 'इन्द्रमहकाकपोदओ [०काकपोतक] विअ' इति पाठो व्यक्तार्थ एव। [कान्तमभिसरतीत्यभिसारिका। उज्ज्वलवेषत्व वेश्यात्वात्। तदुक्त—'विचित्रोज्ज्वलवेषा तु चलन्नूपुरनि स्वना। प्रमोदस्मेरवदना स्याद्वेश्याऽ-

चारुदत्त —(यज्ञोपवीतं[1] आकृष्य ।) वयस्य उपविश । किमनेन । तिष्ठतु दयितासहितस्तपस्वी पारावत ।

चेट — कथ पारावत पश्यति । मा न पश्यति । भवतु । अपरया लोष्ट-गुटिकया पुनरपि ताडयिष्यामि । (तथा करोति ।) (कध पारावद पेक्खदि । अ ण पेक्खदि । भोदु । अवराए लोट्टगुडिकाए पुणो वि ताडइस्सम् ।)

विदूषक —(दिशोऽवलोक्य[2] ।) कथ कुम्भीलक । तद्यावदुपसर्पामि । (उप-सृत्य । द्वारमुद्घाटच ।) अरे कुम्भीलक प्रविश । स्वागत ते । (कध कुम्भीलओ । ता जाव उवसप्पामि । अरे कुम्भीलअ पविश । साअद दे ।)

चेट —(प्रविश्य ।) आर्य वन्दे । (अज्ज वन्दामि ।)

विदूषक —अरे कुत्र त्वमीदृशे दुर्दिनेऽन्धकारे आगत (अरे कहिं तुम ईदिसे दुद्दिणे अन्धआरे आअदो ।)

चेट —अरे एषा सा । (अले एशा शा ।)

विदूषक —कैषा का । (का एसा का ।)

चेट —एषा सा । (एशा शा ।)

विदूषक —किमिदानी दास्या पुत्र दुर्भिक्षकाले वृद्धरक इवोर्ध्वक श्वासा-यसे—एषा सा सेति । (कि दाणि दासीएपुत्ता[3] दुब्भिक्खकाले वुड्ढरक्को विअ उद्धक सासाअसि—एमा सा सेत्ति ।)

चेट —अरे त्वमपीदानीमिन्द्रमहकामुक इव सुष्ठु किं काकायसे—का केति । (अले तुम पि दाणि इन्दमहकामुको विअ सुट्ठु किं काकाअसि—का केत्ति ।)

विदूषक —तत्कथय । (ता कहेहि ।)

चेट —(स्वगतम् ।) भवतु । एव भणिष्यामि । (प्रकाशम् ।) अरे प्रश्न ते दास्यामि । (भोदु । एव्व भणिश्शम् । अले पण्ह दे दइश्शम् ।)

विदूषक —अह ते मस्तके पाद दास्यामि । (अह दे मुण्डे गोड दइस्सम् ।)

चेट —अरे जानीहि तावत्तेन हि कस्मिन्काले चूता मुकुलिता भवन्ति । (अले जाणाहि दाव[4] तेण हि कश्शि काले चूआ मौलेन्ति ।)

विदूषक —अरे दास्या पुत्र ग्रीष्मे । (अरे दासीएपुत्ता गिम्हे ।)

चेट —(सहासम् ।) अरे न हि नहि । (अले ण हि ण हि ।)

विदूषक —(स्वगतम् ।) किमिदानीमत्र कथयिष्यामि । (विचिन्त्य ।) भवतु । चारुदत्त गत्वा प्रक्ष्यामि । (प्रकाशम् ।) अरे मुहूर्तक तिष्ठ । (चारुदत्त-मुपसृत्य ।) भो वयस्य प्रक्ष्यामि तावत्कस्मिन्काले चूता मुकुलिता भवन्ति । (किं दाणि एत्थ कहिस्सम् । भोदु । चारुदत्त गदुअ पुच्छिस्सम् । अरे मुहुत्तअ चिट्ठ । भो वअस्स पुच्छिस्स दाव कस्सि काले चूआ मौलेन्ति ।)

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१ ०वीतेन. २ विलोक्य ३ आ दासीए० ४ दाव इति नास्ति क्वचित्

CHAR —(*Holding him by his sacred thread*) Sit down, friend, why do you bother yourself with him ? Leave that poor pigeon alone, who is in the company of his mate

CHETA—How ! He is looking at the pigeon, and not at me ! Well, I'll again strike him with another lump of mud (*Does so*).

VID —(*Looking in all directions*), Ah ! It is Kumbhilaka ! Well then, I'll go to him. (*Approaching and opening the door*) Well, Kumbhilaka, come in, you are welcome

CHETA—(*Entering*). Sir, I salute you !

VID.—Where have you come, man, on such a rainy day, and in darkness ?

CHETA—You see, she is here

VID —What 'she' (you mean) ? What 'she' ?

CHETA—*She* See ? *She* !

VID —You son-of-a-slave, what makes you now hiss forth 'she-see-she,' like an old beggar in famine-time ?

CHETA—Eh, why do you too now shout out—'what, what' (ka, ka), regularly like a greedy crow (crowing) during Indra's festival ?

VID —All right. Tell me

CHETA—(*To himself*) Well, I'll speak thus (*Aloud*) Eh, I'll set a puzzle to you !

VID —And I'll set my foot on your head !

CHETA—Oh, all right ! Then just find out in what season the mango-trees blossom.

VID —You son-of-a-slave, in the *Grishma* (summer) season !

CHETA—(*Laughing*) Ah, no ! no !

VID —(*To himself*) What answer then should I make here ? (*Pondering*) Well, I'll go to Charudatta and ask him (*Aloud*) Eh, you wait awhile. (*Approaching* Charudatta) O friend, let me just ask you in what season the mango trees blossom

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भिसरेद्यदि ॥' इति] अपभ्रेति । [रतिसमये लज्जा तस्या प्रणयिनी प्रीतिमती रतिक्षेत्रे क्रीडाभूमौ एव रङ्गे प्रियैः पथिकसार्थैरनुगता सलील गच्छन्ती] एषा वसन्तसेनेति सन्निकर्षेण । अपभ्रा पभ्ररहिता श्रीर्लक्ष्मीः अनङ्गस्य कामस्य

चारुदत्त —मूर्ख वसन्ते ।

विदूषक —(चेटमुपगम्य ।) मूर्ख वसन्ते । (मुक्ख वसन्ते ।)

चेट —द्वितीय ते प्रश्न दास्यामि । सुसमृद्धाना ग्रामाणा का रक्षा करोति । (दुदिअ दे पण्ण दइश्शम् । शुशमिद्धाण गामाण का लक्खअ कलेदि ।)

विदूषक —अरे रथ्या । (अरे रच्छा ।)

चेट —(सहासम् ।) अरे न हि न हि । (अले ण हि ण हि ।)

विदूषक —भवतु । सशये पतितोऽस्मि । (विचिन्त्य ।) भवतु । चारुदत्त पुनरपि प्रक्ष्यामि । (पुनर्निवृत्य चारुदत्त तथैवोदाहरति ।) (भोदु । ससए पडिदोम्हि । भोदु । चारुदत्त पुणो वि पुच्छिस्सम् ।)

चारुदत्त —वयस्य सेना ।

विदूषक —(चेटमुपगम्य ।) अरे दास्या पुत्र सेना । (अरे दासीएपुत्ता सेणा ।)

चेट —अरे द्वे अप्येकस्मिन्कृत्वा शीघ्र भण । (अले दुवे वि एक्कश्शि कदुअ शिग्घ भणाहि ।)

विदूषक —सेनावसन्ते । (सेणावसन्ते ।)

चेट —ननु परिवृत्य भण । (ण पलिवत्तिअ भणाहि ।)

विदूषक —(कायेन परिवृत्य ।) सेनावसन्ते । (सेणावसन्ते ।)

चेट —अरे मूर्ख बटुक पदे परिवर्तय । (अले मुक्ख बडुका[1] पदाइ पलिवत्तावेहि ।)

विदूषक —(पादौ परिवर्त्य ।) सेनावसन्ते । (सेणावसन्ते ।)

चेट —अरे मूर्ख अक्षरपदे परिवर्तय । (अले मुक्ख अक्खलपदाइ पलिवत्तावेहि ।)

विदूषक —(विचिन्त्य ।) वसन्तसेना । (वसन्तसेणा ।)

चेट —एषा साऽऽगता । (एशा शा आअदा ।)

विदूषक —तद्यावच्चारुदत्तस्य निवेदयामि । (उपसृत्य ।) भो चारुदत्त धनिकस्त आगत । (ता जाव चारुदत्तस्स णिवेदेमि । भो चारुदत्त धणिओ दे आअदो ।)

चारुदत्त – कुतोऽस्मत्कुले धनिक ।

विदूषक —यदि कुले नास्ति तद्द्वारेऽस्ति । एषा वसन्तसेनाऽऽगता । (जइ कुले णत्थि ता दुवारे अत्थि । एसा वसन्तसेना आअदा ।)

चारुदत्त —वयस्य किं मा प्रतारयसि '

विदूषक —यदि मे वचने न प्रत्येषि तदेन कुम्भीलक पृच्छ । अरे दास्या पुत्र कुम्भीलक उपसर्प । (जइ मे वअणे ण पत्तिआअसि ता एद कुम्भीलअ पुच्छ । अरे दासीएपुत्ता कुम्भीलअ उवसप्प ।)

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१ बटुवका (बटुवक)

CHAR.—In *Vasanta* (Spring), you fool !

VID —(*Going to Cheta*) In *Vasanta* (Spring), you fool !

CHETA—I'll set you another puzzle —Who affords protection to prosperous villages ?

VID —Eh, *Rathya* (military cars).

CHETA—(*Laughs*). Ah, no ! no !

VID —Oh ! well, I have fallen into doubt (*Pondering*). Never mind, I'll again ask Charudatta. (*Again goes back and asks* Charudatta *as before*).

CHAR —Friend, *Sena* (the army)

VID —(*Approaching Cheta*) You son of-a-slave, *Sena* (the army)

CHETA—Now put the two together and repeat it quickly.

VID —Sena-vasante !

CHETA—No, say it turned around

VID —(*Bodily turning around*) Sena-vasante !

CHETA—You foolish fellow, turn the *padas* (words)

VID —(*Turning his* padas, *i e feet*) Sena-vasante !

CHETA—You idiot, turn the *padas* (words) formed by those letters !

VID —(*Pondering*) Vasanta-sena !

CHETA—Here she has arrived !

VID —Well, I'll just go and tell Charudatta. (*Approaching*). Sir Charudatta, a *Dhanika* (rich person—creditor) has come to see you !

CHAR —Why should a *Dhanika* (creditor) visit my house ?

VID —If not in your house, the *Dhanika* (rich person) is at your door Here's Vasantasena come (to see you) !

CHAR —Why do you deceive me friend ?

VID —If you don't believe what I say, then ask this Kumbhilaka —You son of a-slave, Kumbhilaka, come here !

ललित सुकुमार प्रहरणम् । कुलस्त्रीणा शोक तासा पतीना चित्ताकर्षकत्वेन विश्लेषणादिति भाव । मदन एव वरवृक्षस्तस्य कुसुमम् । अस्तीति शेष । मालापकमलकार । शिखरिणी वृत्तम् ॥ १२ ॥ गर्जन्तीति । वियुक्ताश्च ता वनिताश्च तासा हृदयानुकारा धूसरा इत्यर्थ । शैलशिखरेषु विलम्बिबिम्बा मेघा गर्जन्ति ।

चेट —(उपसृत्य ।) आर्य वन्दे । (अज्ज वन्दामि ।)

चारुदत्त —भद्र स्वागतम् । कथय सत्य प्राप्ता वसन्तसेना ।

चेट —एषा साऽऽगता वसन्तसेना । (एशा शा आअदा वसन्तशेणा ।)

चारुदत्तः—(सहर्षम् ।) भद्र न कदाचित्प्रियवचन[1] निष्फलीकृत मया । तद्गृह्यता पारितोषिकम् । (इत्युत्तरीय प्रयच्छति ।)

चेट —(गृहीत्वा प्रणम्य सपरितोषम् ।) यावदार्याया निवेदयामि । (इति निष्क्रात ।) (जाव अज्जआए णिवेदेमि ।)

विदूषक —भो अपि जानासि किंनिमित्तमीदृशे दुर्दिन आगतेति । (भो अवि जाणासि किंणिमित्त ईदिसे दुद्दिणे आअदेत्ति ।)

चारुदत्त —वयस्य न सम्यगवधारयामि ।

विदूषक —मया ज्ञातम् । अल्पमूल्या रत्नावली बहुमूल्य सुवर्णभाण्डमिति न परितुष्टाऽपर याचितुमागता । (मए जाणिदम् । अप्पमुल्ला रअणावली बहुमूल्ल सुअण्णभण्डअ त्ति ण परितुट्टा अवर मग्गिदु आअदा ।)

चारुदत्त —(स्वगतम् ।) परितुष्टा यास्यति ।

(तत प्रविशत्युज्ज्वलाभिसारिकावेषेण वसन्तसेना सोत्कण्ठा छत्रधारिणी विटश्च ।)

विट —(वसन्तसेनामुद्दिश्य ।)

> अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललित
> कुलस्त्रीणा शोको मदनवरवृक्षस्य कुसुमम् ।
> सलील गच्छन्ती रतिसमयलज्जाप्रणयिनी
> रतिक्षेत्रे रङ्गे प्रियपथिकसार्थैरनुगता ॥ १२ ॥

वसन्तसेने पश्य पश्य ।

> गर्जन्ति शैलशिखरेषु विलम्बिबिम्बा
> मेघा वियुक्तवनिताहृदयानुकारा ।
> एषा रवेण सहसोत्पतितैर्मयूरै
> ख वीज्यते मणिमयैरिव तालवृन्तै ॥ १३ ॥

अपि च ।

> पङ्कक्लिन्नमुखा पिबन्ति सलिल धाराहता दर्दुरा
> कण्ठ मुञ्चति बर्हिण समदनो नीप प्रदीपायते ।
> सन्यास कुलदूषणैरिव जनैर्मेघैर्वृतश्चन्द्रमा
> विद्युन्नीचकुलोद्गतेव युवतिर्नैकत्र सतिष्ठते[2] ॥ १४ ॥

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१ कदाचिदपि २ विश्राम्यति

CHETA —(*Approaching*) Sir, I salute you !

CHAR —Welcome, my good man, tell me, has Vasantasena *really* come ?

CHETA—Here she has come, our Vasantasena

CHA'R —(*Joyfully*). My good fellow, I have never let a welcome announcement go by without bestowing a reward So take this reward (*Gives his upper garment*)

CHETA--(*Takes it and bows, with delight*) Well, I'll tell her ladyship (*Exit*)

VID —Sir, do you know for what purpose she has come on such a rainy day ?

CHAR—Friend, I can't quite understand it

VID —But I do Not being satisfied, as the necklace is of small value and her golden casket more valuable she has come to demand something in addition !

CHAR.—(*To himself*) She shall go away fully satisfied.

(*Then enter love sick* Vasantasena *brilliantly attired as an* Abhisarika, *accompanied by her* Umbrella bearer *and by* Vita)

VITA—(*With reference to Vasantasena*)

She is the goddess Lakshmi, without the lotus (in her hand), she is the lovely weapon of the bodiless one (Cupid), She is the (cause of) grief to high born (chaste) ladies and she is the flower of the excellent tree in the form of Love Exhibiting bashfulness at the time of amorous sports she is followed by hosts of gallants wandering after her, as she walks gracefully over the stage in the form of Love's field (12)

See, Vasantasena, see !

With their forms hanging low on the peaks of mountains, and resembling (in colour) the (darkened) hearts of ladies in separation, the clouds are thundering, whose roar makes the peacocks start up suddenly, so that the sky is fanned (by their opened tails) as though by jewelled fans (13)

And also—

The frogs, pelted by rain-showers, and with their mouths besmirched with mud, are drinking water; the impassioned peacock lets loose his voice, *i e* shrieks loudly , the *nipa* tree (with its red blossoms) glows like a bright lamp, the clouds have taken off (*i e* obscured) the moon, like rakes (*lit* disgracers of family) taking to the life of a *Samnyasin*, while the lightning stays not in one (fixed) spot, like a woman born of a low family (14)

वसन्तसेना—भाव सुष्ठु ते भणितम् । एषा[1] हि । (भाव सुठ्ठु दे भणिदम् ।)

मूढे निरन्तरपयोधरया मयैव
कान्त सहाभिरमते यदि किं तवात्र ।
मां गर्जितैरिति[2] मुहुर्विनिवारयन्ती
मार्गं रुणद्धि कुपितेव निशासपत्नी ॥ १५ ॥

विट—भवतु । एवं तावत् । उपालभ्यतां तावदियम् ।

वसन्तसेना—भाव किमनया स्त्रीस्वभावदुर्विदग्धयोपालब्धया[3] । पश्यतु भाव ।

मेघा वर्षन्तु गर्जन्तु मुञ्चन्त्वशनिमेव वा[4] ।
गणयन्ति न शीतोष्णं [5]रमणाभिमुखाः स्त्रियः ॥ १६ ॥

विट—वसन्तसेने पश्य पश्य । अयमपरः

पवनचपलवेगः स्थूलधाराशरौघः
स्तनितपटहनादः[6] स्पष्टविद्युत्पताकः ।
हरति करसमूहं खे शशाङ्कस्य मेघो
नृप इव पुरमध्ये मन्दवीर्यस्य शत्रोः ॥ १७ ॥

वसन्तसेना—एवं न्विदम् । तत्कथमेषोऽपरः । (एव्वं ण्णेदम् । ता कधं एसो अवरो[7] ।)

एतैरेव यदा गजेन्द्रमलिनैराध्मातलम्बोदरै-
र्गर्जद्भिः [8]सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः ।
तत्किं प्रोषितभर्तृबध्यपटहो[9] हा हा हताशो बकः
प्रावृट् प्रावृडिति ब्रवीति शठधीः क्षारं क्षते प्रक्षिपन् ॥ १८ ॥

येषां रवेण रवं श्रुत्वा सहसा उत्पतितैः मयूरैः मणिमयैस्तालवृन्तैरिव खमाकाशं वीज्यते इत्युत्प्रेक्षा । वसन्ततिलकं वृत्तम् ॥ १३ ॥ पङ्केति । पङ्केन कर्दमेन क्लिन्नं मुखं एषां ते पङ्कक्लिन्नमुखाः धाराहताः दर्दुरा भेकाः सलिलं पिबन्ति । समदनः बर्हिणः मयूरः कण्ठं मुञ्चति मुक्तकंठं रौति । नीपः कदम्बवृक्षः प्रदीपायते आरक्त-कुड्मलभरेण प्रदीप इवाचरति । कुलदूषणैः जनैः सन्न्यास इव मेघैः चन्द्रमा वृतः । नीचकुलोत्पन्ना युवतिरिव विद्युदेकत्र न संतिष्ठते । शार्दूलविक्रीडितं छन्दः ॥ १४ ॥ 'कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः' इति भरतोक्त्यनुसारेण वसन्त-सेनायाः संस्कृतोक्तिः ।] मूढे इति । मूढे इति वसन्तसेनायाः साक्षेपसंबोधनम् । [यदि निरन्तरा पयोधरा यस्या सा तया सान्द्रमेघया । निरन्तरौ सुश्लिष्टौ पयो-धरौ स्तनौ यस्यास्तया च । मयैव सह कान्तः अभिरमते तर्हि अत्र तव किम् ।

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१ (संस्कृतमाश्रित्य ।) एषा २ रपि ३ दग्धोपा० ४ च. ५ दयिताभि० ६ स्वनित ७ अवरो (संस्कृतमाश्रित्य). ८ तडित्पताक. ९ बद्ध

VAS —Sir, you have described correctly See, here this—

Co-wife in the form of the night is blocking my path in anger, forbidding me now and again with its thundering, as though saying—"You foolish woman, what business have you here when your lover sports with me alone, possessing plump *payodharas* (breasts—clouds) ?" (15)

VITA—Yes, it is as you say You may therefore scold her,

VAS —Sir, what is the use of scolding her who is obstinate as is women's nature ? And sir, observe—

Let the clouds pour in torrents, thunder or shoot forth lightning, women who go to (meet) their lovers do not mind cold or heat (16)

VITA—See, Vasantasena, see ! This other—

Cloud, having its speed augmented by the breeze, discharging a stream of arrows in the form of big torrents, with its rumbling serving as the beat of drums, and displaying banners in the form of lightning, seizes (i e obscures) the cluster of the moon's rays, in the sky, like a king receiving from an enemy, weak in valour, large tributes in the latter's capital,—(a king) having movements rapid like those of the wind, discharging streams of arrows like big torrents, with sounds of drums like the rumbling of clouds, and displaying banners like lightning (17)

VAS —So it is But then how is it that here this another—

Wicked crane, with villainous intentions, and serving as the drum that sounds the doom of ladies whose husbands have gone on a journey, is also crying '*Pravrit, Pravrit*', (Rain, Rain), sprinkling salt on their wounds (as it were), when their minds are already tortured by these thundering clouds dark like big elephants, with their interiors swollen and hanging low, and variegated with cranes and with lightning flashes ? (18)

इति कुपिता इव गर्जितैः मुहुः मां निवारयन्ती निशासपत्नी मार्गं रुणद्धि। वसन्ततिलकं वृत्तम्।] पयोधरो मेघः स्तनौ च॥ १५॥ मेघा इति। [रमणाभिमुखा प्रियाभिगामिन्यः]॥ १६॥ अयमपर इति शत्रो पुनर्मध्य इत्यर्थात्। पवनेति। [पवनेन चपलः वेगो यस्य सः। पक्षे पवनवत् चपलो वेगो यस्य। स्थूला धारा एव शरौघा यस्य। पक्षे स्थूलधारा इव शरौघा यस्य। स्तनितं गर्जितमेव पटहनादः यस्य। पक्षे स्तनितवत्पटहनादो यस्य। स्पष्टा विद्युदेव विद्युदिव च पताका यस्य। स मेघः खे शशाङ्कस्य करसमूहं किरणजालं हरति। मन्दवीर्यस्य शत्रोः पुरमध्ये करसमूहं राजदेयद्रव्यमिव। रूपकानुप्राणिता उपमालङ्कारः। श्लेषश्च। मालिनी-

विट—वसन्तसेने एवमेतत्। इदमपर पश्य।

बलाकापाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम्।
मत्तवारणसारूप्य कर्तुकाममिवाम्बरम्॥ १९॥

वसन्तसेना—भाव पश्य पश्य। (भाव पेक्ख पेक्ख[1]।)

एतैरार्द्रतमालपत्रमलिनैरापीतसूर्यं नभो
वल्मीकाः शरताडिता इव गजा सीदन्ति धाराहताः।
विद्युत्काञ्चनदीपिकेव रचिता प्रासादसचारिणी
ज्योत्स्ना दुर्बलभर्तृकेव वनिता प्रोत्सार्य मेघैर्हृता[2]॥ २०॥

विट—वसन्तसेने पश्य पश्य।

एते हि विद्युद्गुणबद्धकक्षा गजा इवान्योन्यमभिद्रवन्त[3]।
शक्राज्ञया वारिधरा सधारा[4] गां रूप्यरज्ज्वेव[5] समुद्धरन्ति॥ २१॥

अपि च पश्य।

[6]महावाताध्मातैर्महिषकुलनीलैर्जलधरै-
श्चलैर्विद्युत्पक्षैर्जलधिभिरिवान्त प्रचलितै।
इय गन्धोद्दामा नवहरितशष्पाङ्कुरवती[7]
धरा धारापातैर्मणिमयशरैर्भिद्यत इव॥ २२॥

वसन्तसेना—भाव एषोऽपर। (भाव एसो अवरो।)

छन्द]॥ १७॥ **एतैरिति**। [यदा गजेन्द्रवन्मलिनै। श्यामै। आध्मातानि अत एव लम्बानि उदराणि येषा तै। आध्माता शब्दायमानाश्च ते लम्बोदरा स्वरूपविस्तारवन्तश्चेति कर्मधारय—इति ल० दी०। गर्जद्भि सतडिद्बलाकै शबलै मेघै मन सशल्य सवेदनमित्यर्थ। तत्तदा प्रोषितभर्तृणा विरहिणीनामित्यर्थ। वध्यपटह विपत्तिसूचक पटह।] प्रोषितभर्तृशब्दात् 'न नित्य समासान्त' इति न 'नद्यृतश्च' इति कप्। [हताश शठधी वञ्चक बक क्षते क्षार सिञ्चन् इव हा हा प्रावृट् प्रावृट् इति ब्रवीति। शार्दूल० छन्द॥ १८॥ **बलाकेति**। बलाका बकपङ्क्तिरेव पाण्डु रोष्णीषो यस्य। पक्षे बलाकावत्पाण्डुर उ०। विद्युदेव पक्षे विद्युदिव उत्क्षिप्त चामर यस्य। तादृगम्बर मत्तवारणसारूप्य कर्तुकाममिव भातीति शेष। रूपकानुप्राणितोत्प्रेक्षालकार॥ १९॥ **एतैरिति**। एतै आर्द्राणि यानि तमालपत्राणि तद्वन्मलिनै नीलै मेघै नभ आपीत निगीर्ण पिहित इत्यर्थ। सूर्य यस्मिन् तथा भूतम्। मेघैः धाराहता वल्मीका शरताडिता गजा इव सीदन्ति। विद्युत् प्रासादसचारिणी काञ्चनदीपिकेव रचिता। दुर्बलभर्तृका वनिता इव ज्योत्स्ना प्रोत्सार्य हृता। शार्दूल०

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१ पेक्ख (सस्कृतमाश्रित्य।) २ हता ३ अतिद्र० ४ सरागा ५ रूप. ६ वातोद्धमा ७ शस्या

VITA—So it is, O Vasantasena ! But see this another thing –

The sky, having a white head-dress in the form of the cranes, and waving *chowries* in the form of lightning-flashes, is, as it were, desirous of imitating the appearance of an infuriated elephant (whose head-dress is white like cranes and who has waving *chowries* on his head that resemble lightning-flashes) (19)

VAS —See, sir, see !

By these clouds, dark like the wet leaves of the *tamala* tree, the sun has been completely hidden (*lit* drunk up) in the sky, the ant-hills, beaten with the torrential rains, crumble down, like elephants cowering down when struck by arrows, lightning is made to move through the mansions like a golden lamp, and the moon-light, like the wife of an imbecile husband, has been taken away (obscured) after being forcibly seized (20)

VITA—See, Vasantsena, see !

These clouds pouring torrents of rain with their sides girt by streaks of lightning, and rushing against each other, like elephants round whose arm-pits are fastened lightning—like chains (made of gold), are, as it were, lifting up the earth with silver chains, at the command of Indra (their lord) (21)

And see also–

By the clouds, thundering in the strong gale, dark like a herd of buffaloes, and moving about like oceans in the sky on their wings in the form of lightning, this earth, emitting a strong odour, and covered with the blades of new green grass, is pierced with the sharp falling showers, as if with arrows made of jewels (22)

VAS —Sir, here this another—

वृत्तम् ॥ २० ॥ एत इति । एते विद्युद्गुणेन विद्युल्लतया पक्षे विद्युदिव गुण रज्जुस्तेन बद्धा कक्षा मध्यभाग मध्यबन्धन वा येषा ते विद्युद्गुणबद्धकक्षा । अन्योन्यमभिद्रवन्त गजा इव सधारा वारिधरा शक्राज्ञया गा मही रूपरज्ज्वा समुद्धरन्ति इव । उपमोत्प्रेक्षयो ससृष्टि । उपजातिच्छन्द ॥ २१ ॥ महावातेति । महावातै आध्माता शब्दिता । 'आध्मात शब्दिते दग्धे' इति मेदिनी । तै महिष-कुलवन्नीलै चलै । विद्युत एव पक्षा येषा तै । अन्त गगनमध्ये प्रचलितै जलधिभि इव स्थितै जलधरै कर्तृभि । गन्धेन नववर्षजलसेकजनितमृद्गन्धेन उद्दामा गन्धेन मदेनोद्दामा च नवाना हरिताना शष्पाणामङ्कुरास्तद्वती इय धरा धारापातै मणिमयशरै भिद्यते इव इत्युत्प्रेक्षा । शिखरिणीछन्द ।] शष्पाङ्कुरा सलग्न-

एह्येहीति शिखण्डिना पटुतर केकाभिराक्रन्दित.
प्रोड्डीयेव[१] बलाकया सरभस [२]सोत्कण्ठमालिङ्गित ।
हसैरुज्झितपङ्कजैरतितरा सोद्वेगमुद्वीक्षित
कुर्वन्नञ्जनमेचका इव दिशो मेघ समत्तिष्ठति[३] ॥ २३ ॥

विट —एवमेतत् । तथा हि पश्य[४] ।

निष्पन्दीकृतपद्मषण्डनयन[५] नष्टक्षपावासर
विद्युद्भि क्षणनष्टदृष्टतिमिर[६] प्रच्छादिताशामुखम् ।
निश्चेष्ट स्वपितीव सप्रति पयोधारागृहान्तर्गत
स्फीताम्भोधरधामनैकजलदच्छत्रापिधान जगत् ॥ २४ ॥

वसन्तसेना—भाव एव न्विन्दम् । तत्पश्य पश्य । (भाव एव्व ण्णेदम् । ता पेक्ख पेक्ख[७] ।)

गता नाश तारा उपकृतमसाधाविव जने
वियुक्ता कान्तेन स्त्रिय इव न राजन्ति ककुभ ।
प्रकामान्तस्तप्त त्रिदशपतिशस्त्रस्य शिखिना
द्रवीभूत मन्ये पतति जलरूपेण गगनम् ॥ २५ ॥

अपि च पश्य ।

उन्नमति नमति वर्षति गर्जति मेघ करोति तिमिरौघम् ।
प्रथमश्रीरिव पुरुष करोति रूपाण्यनेकानि ॥ २६ ॥

विट —एवमेतत् ।

विद्युद्भिर्ज्वलतीव सविहसतीवोच्चैर्बलाकाशतै
र्माहेन्द्रेण विवल्गतीव धनुषा [८]धाराशरोद्गारिणा ।
विस्पष्टाशनिनि स्वनेन रसतीवाघूर्णतीवानिलै-
र्नीलै सान्द्रमिवाहिभिर्जलधरैर्धूपायतीवाम्बरम्[९] ॥ २७ ॥

वसन्तसेना—

जलधर निर्लज्जस्त्व यन्मा दयितस्य वेश्म गच्छन्तीम् ।
स्तनितेन भीषयित्वा धाराहस्तै परामृशसि ॥ २८ ॥

शरतुल्या ॥ २२ ॥ एह्येहीति । [शिखण्डिना केकाभि पटुतर यथा तथा एहि एहि इति आक्रन्दित आहूत । बलाकया बलाकमालया सरभस प्रोड्डीय सोत्कण्ठ-मालिङ्गित इव स्थित । हसै. उज्झितपङ्कजै त्यक्तकमलै अतितरा सोद्वेग-मुद्वीक्षित । एष अपर मेघ. दिश अञ्जनवन्मेचका श्यामा कुर्वन् समुत्तिष्ठति ।

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१ प्रोत्थायेव २ सोद्गाढ ३ ०त्तिष्ठते, समुज्जृम्भते ४ पश्य पश्य ५ खण्ड ६ दृष्टनष्ट ७ पेक्ख (सस्कृतमाश्रित्य ।) ८ शतो० ९ धूमाय०

Cloud is rising forth, darkening the quarters as if with (black) collyrium, very loudly welcomed by the cries of peacocks shouting 'come, come ', ardently and lovingly embraced, as it were, by the cranes flying up, and looked at with very great distress by the swans that have left the lotus-beds (23)

VITA—So it is And also mark —

The (whole) world is now sleeping motionless, as it were, lying in the inside of the mansion formed by the torrents of water , its eyes in the from of lotus clusters are rendered motionless, it has lost (all consciousness of) night and day, owing to the lightning-flashes, the darkness therein momentarily disappears and becomes visible again , its face in the form of the quarters is veiled, and it has a covering (*lit* umbrella-like) canopy of numerous clouds in the spacious sky, the abode of clouds (24)

VAS —Sir, it is as you say, and again also observe —

The stars have vanished (become invisible), like the good done to a bad person, and the (moonless) quarters do not look charming, like women separated from their husbands I think the sky itself, being intensely heated within by the fire of the weapon (the thunderbolt) of Indra, the lord of gods, is liquefied, and so is falling down in the form of water (25)

And also mark--

The cloud now rises, now descends, now pours (its showers), now thunders, and now produces a mass of darkness,—thus it puts on manifold appearances, like a man getting wealth for the first time (*i e* an upstart) (26)

VITA—So it is

The sky is ablaze, as it were, on account of the lightning-flashes, it laughs aloud, as it were, owing to hundreds of cranes , it is dancing, as it were, on account of Indra's (rain—) bow, discharging arrows of water-torrents , it is shrieking, as it were, owing to the loud clap of thunder, it is reeling, as it were, because of the gales, and it is emitting (curling) smoke, as it were, on account of the throng of dark and snake like clouds (27)

VAS —

You are shameless, O cloud, since you frighten me, who am going to the house of my beloved, with your thunder, and touch me with your hands in the form of streams (28)

भो शक्र।

किं ते ह्ययह पूर्वरतिप्रसक्ता यत्त्व नदस्यम्बुदसिंहनादै ।
न युक्तमेतत्प्रियकाङ्क्षितायाः मार्गं निरोद्धुं मम वर्षपातै ॥ २९ ॥

अपि च।

यद्वदहल्याहेतोर्मृषा वदसि शक्र गौतमोऽस्मीति ।
तद्वन्ममापि दु ख निरपेक्ष[1] निवार्यता जलद ॥ ३० ॥

अपि च।

गर्ज वा वर्ष वा शक्र मुञ्च वा शतशोऽशनिम् ।
न शक्या हि स्त्रियो रोद्धु प्रस्थिता दयित प्रति ॥ ३१ ॥
यदि गर्जति वारिधरो गर्जतु तन्नाम निष्ठुरा पुरुषा ।
अयि[2] विद्युत्प्रमदानां त्वमपि च दु ख न जानासि ॥ ३२ ॥

विट --भवति अलमलमुपालम्भेन। उपकारिणी तवेयम्।

ऐरावतोरसि चलेव सुवर्णरज्जु
शैलस्य मूर्ध्नि निहितेव सिता पताका।
आखण्डलस्य [3]भवनोदरदीपिकेय-
माख्याति ते प्रियतमस्य हि सनिवेशम् ॥ ३३ ॥

वसन्तसेना---भाव एवम्। तदेवैतद्गेहम्। (भाव एव्व। त ज्जेव एद गेहम्।)

विट —सकलकलाभिज्ञाया न किंचिदिह [4]तवोपदेष्टव्यमस्ति। तथाऽपि स्नेह प्रलापयति। अत्र प्रविश्य कोपोऽत्यन्त न कर्तव्य ।

यदि कुप्यसि नास्ति रति कोपेन विनाऽथ वा कुत काम ।
कुप्य च कोपय च त्व प्रसीद च त्व प्रसादय च कान्तम् ॥ ३४ ॥

भवतु। एव तावत्। भो भो निवेद्यतामार्यचारुदत्ताय।

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते
कान्तस्यालयमागता समदना हृष्टा जलार्द्रालका
विद्युद्वारिदगर्जितै सचकिता त्वद्दर्शनाकाङ्क्षिणी
पादौ नूपुरलग्नकर्दमधरौ[5] प्रक्षालयन्ती स्थिता ॥ ३५ ॥

समुत्तिष्ठते इति पा॰ 'उदोऽनूर्ध्वकर्मणि' इत्यात्मनेपद चिन्त्यम्। उत्प्रेक्षालकारः। शार्दूल॰ वृत्तम् ॥ २३ ॥ निष्पन्दीति। सप्रति निष्पन्दीकृतानि पद्मषण्डान्येव नयनानि यस्य तत्। नष्टा क्षपा वासरश्च यस्मिस्तत्। विद्युद्भि क्षणं नष्ट पश्चाद्दृष्ट तिमिर यस्मिस्तत्। प्रच्छादितानि पिहितानि आशा दिश एव मुखानि यस्य तत्। पयोधारा एव गृह तस्यान्तर्गत स्फीते अम्भोधराणा धामनि निवासे गगने नैके

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१ निरवेक्ष्य. २ अपि ३ भुवनो. ४ तवादे ५ भरौ

O Indra !

Was I ever before attached to you amorously, that you are thundering (at me) with the lion like roars of clouds ? It is not proper that you should block my path with downpours of rain, when I am yearning for (the company of) my beloved (29)

Moreover —

Just as, O Indra, you (being love smitten) falsely said that you were Gautama, for the sake of Ahalya, so I too am suffering the pangs (of love) , therefore, O you who are indifferent (to my pain), please draw off (your obstructing) clouds (30)

Moreover—

You may thunder O Indra, or pour down showers, or send down hundreds of thunderbolts you cannot stop women who have started to meet their lovers (31)

If the cloud thunders, well, let him do so, for men are (known to be) cruel But, O Lightning, how is it that even you, (who are a woman), cannot understand the sufferings of (young) women ? (32)

VITA—Madam, enough, enough of upbraiding her, she has laid you under an obligation

For, like a slippery gold chain on the chest of the (dark) Airavata, or like a white flag planted on the top of a mountain, this lightning, which is (as it were) the lamp illuminating the interior of Indra's abode (*i e* the sky), points out to you the residence of your lover (33)

VAS —Sir, it is as you say, here is that same house

VITA—Since you have mastered all the arts, there is nothing on which you need advice in this matter Still, my affection prompts me to speak When you go in here, you must not show too much anger

If you get angry, there is no (scope for) love, but again, whence could there be (charming) love without anger ? (So) you may get angry and anger him too, (but at the same time) you should be pacified and also pacify your lover (34)

Well, so much for that—Who is there ? Please inform the worthy Charudatta —

" Here she, full of love and joy, and with her hair dripping with water, has come to the house of you, her lover, desirous of seeing you, at a time rendered charming by the clouds and fragrant with the *Kadamba* and the *Nipa* trees in bloom, terrified though she was by lightning and the clap of thunder, she is (now) busy washing her feet which are covered with mud that has stuck to her anklets " (35)

चारुदत्त—(आकर्ण्य) वयस्य ज्ञायता किमेतदिति ।

विदूषक—यद्भवानाज्ञापयति । (वसन्तसेनामुपगम्य सादरम् ।) स्वस्ति भवत्यै । (ज भव आणवेदि । सोत्थि भोदीए ।)

वसन्तसेना—आर्य वन्दे । स्वागतमार्यस्य । (विट प्रति ।) भाव एषा छत्रधारिका भावस्यैव भवतु । (अज्ज वन्दामि । साअद अज्जस्स । भाव एसा छत्तधारिआ भावस्स ज्जेव भोदु ।)

विट--(स्वगतम् ।) अनेनोपायेन निपुण प्रेषितोऽस्मि । (प्रकाशम् ।) एव भवतु । भवति वसन्तसेने ।

> **साटोपकूटकपटानृतजन्मभूमे**
> **शाठ्यात्मकस्य रतिकेलिकृतालयस्य**
> **वेश्यापणस्य[1] सुरतोत्सवसग्रहस्य**
> **[2]दाक्षिण्यपण्यसुखनिष्क्रयसिद्धिरस्तु** ॥ ३६ ॥

(इति निष्क्रान्तो विट ।)

वसन्तसेना—आर्य मैत्रेय कुत्र युष्माक द्यूतकर । (अज्ज मित्तेअ कहिं तुम्हाण जूदिअरो ।)

विदूषक—(स्वगतम् ।) आश्चर्य भो द्यूतकर इति भणन्त्याऽलकृत प्रियवयस्य । (प्रकाशम् ।) भवति एष खलु शुष्कवृक्षवाटिकायाम् । (ही ही भो जूदिअरो त्ति भणन्तीए अलकिदो पिअवअस्सो । भोदि एसो क्खु सुक्खरुक्खवाडिआए ।

वसन्तसेना—आर्य का युष्माक शुष्कवृक्षवाटिकोच्यते । (अज्ज का तुम्हाण सुक्खरुक्खवाटिआ वुच्चदि ।)

विदूषक—भवति यत्र न खाद्यते न पीयते । (भोदि जहि ण खाईअदि ण पीईअदि ।)

अनेके जलधरा एव छत्र तदेव अपिधान यस्य तत् । जगत् निश्चेष्ट स्वपिति इव । उत्प्रेक्षालकार । शार्दूल० छन्द ॥ २४ ॥ **गता इति** । असाधौ जने उपकृतमिव तारा अदर्शन गता । कान्तेन वियुक्ताः स्त्रिय इव दिश चन्द्रेण वियुक्ता न राजन्ति । त्रिदशपतिरिन्द्रस्तस्य शस्त्रस्य वज्रस्य शिखिना अग्निना प्रकाममन्तस्तप्तमत एव द्रवीभन गगन जलरूपेण पतति इति मन्ये इत्युत्प्रेक्षा । पूर्वार्धे उपमालकार । शिखरिणी वृत्तम् ॥ २५ ॥ **उन्नमतीति** ॥ प्रथमा प्रथम प्राप्ता श्रीः येन स पुरुष इव मेघ अनेकानि रूपाणि करोति आकारान्प्रकटयति । तदेव प्रतिपादयति उन्नमतीत्यादिना। कारकदीपकोपमयो ससृष्टि । आर्या छन्द ॥ २६ ॥

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१ जनस्य २ पुण्य, पण्यमुख

CHAR—(*Listening*) Friend, find out what this is

VID —As your honour commands (*Approaching* Vasantasena, *respectfully*) I greet you, madam !

VAS —Sir, I salute you ! You are well seen ! (*To* Vita) Sir, let this umbrella-bearer be for you only (*i e* take her away with you)

VITA—(*To himself*) She has cleverly dismissed me by means of this plan ! (*Aloud*) All right. Lady Vasantasena

May you achieve success in easily disposing of your courtesy (to your lover), which is the commodity offered for sale in the market of a courtesan's profession, which is the birth place of hypocrisy, deceit, treachery and falsehood, which consists of perfidy, wherein love sports have made their home, and where the stock in-trade consists of the festival of union (36)

(*Exit*)

VAS —Sir Maitreya, where is that gambler of yours ?

VID —(*To himself*) Oh ! Wonderful ! By calling him a gambler, she has complimented my dear friend (*Aloud*). Lady, here he is, in the garden of dried-up trees

VAS —Sir, what is that which you describe as your ' garden of dried up trees ' ?

VID —Lady, it is a place wherein one can neither eat nor drink !

विद्युद्भिरिति। अम्बर विद्युद्भिर्ज्वलति इव। हासस्य कविसमयसिद्धश्वेतत्वादाह—बलाकाशतै उच्चै विहसति इव। धारा एव शरास्तानुद्‍ ारति इति धाराशरोद्गारि तेन माहेन्द्रेण धनुषा विवल्गति प्रस्फुरति इव। विस्पष्ट स्फुट प्रतीयमान य अशनिनि स्वन तेन रसति उच्चैर्विक्रोशति इव। अनिलै आघूर्णति भ्रमति इव। जलधरै हेतुभि नीलै अहिभि कृष्णसर्पै सान्द्र धूपायति धूपवदाचरति धूमित भवति इति। धूमायति इति पाठे धूमवद्भवतीत्यर्थ। मालो प्रेक्षा। शार्दूल० छन्द ॥ २७ ॥ **जलधरेति**। हे जलधर त्व निर्लज्ज। यत् यत दयितस्य वेश्म गच्छन्ती मा स्तनितेन गर्जितेन भीषयित्वा धारा एव हस्तास्तै परामृशसि स्पृशसि ॥ २८ ॥ **किमिति**। किमह ते पूर्व रत्या सभोगेन प्रसक्ता सबद्धा आसमिति शेष। यद् यस्मात्त्व अम्बुदाना सिंहनादै नदसि। प्रियेण चारुदत्तेन काङ्क्षिताया प्रियकाङ्क्षिताया ; यद्वा काङ्क्षित प्रियो यया सा प्रियकाङ्क्षिता। परनिपात। तस्य मम एतद् मार्ग निरोद्धु निराधन न युक्तम् ॥ २९ ॥] **यद्वदिति**।

(वसन्तसेना स्मित करोति ।)

विदूषक --तस्मात्प्रविशतु भवती । (ता पविसदु भादी ।)

वसन्तसेना --(जनान्तिकम् ।) अत्र प्रविश्य कि मया भणितव्यम् । (एत्थ पविसिअ कि मए भणिदव्वम् ।)

चेटी--द्यूतकर अपि सुखस्ते प्रदोष इति । (जूदिअर अवि सुहो दे पदोसो त्ति ।)

वसन्तसेना--अपि पारयिष्यामि । (अवि पारइस्सम् ।)

चेटी--अवसर एव पारयिष्यति । (अवसरो ज्जेव पारइस्सदि ।)

विदूषक --प्रविशतु भवती । (पविसदु भोदी ।)

वसन्तसेना--(प्रविश्योपसृत्य च । पुष्पैस्ताडयन्ती ।) अयि द्यूतकर अपि सुखस्ते प्रदोष । (अइ जूदिअर अवि सुहो दे पदोसो ।

चारुदत्त --(अवलोक्य ।) अये वसन्तसेना प्राप्ता । (सहर्षमुत्थाय ।) अयि प्रिये ।

सदा प्रदोषो मम याति जाग्रत
सदा च मे नि श्वसतो गता निशा ।
त्वया समेतस्य विशाललोचने
ममाद्य शोकान्तकर प्रदोषक ॥ ३७ ॥

तत्स्वागत भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

विदूषक --इदमासनम् । उपविशतु भवती । (इद आसणम् । उवविसदु भोदी ।)

(वसन्तसेनाऽऽसीना[1] । तत सर्वे[2] उपविशन्ति ।)

चारुदत्त —वयस्य पश्य पश्य ।

वर्षोदकमुद्गिरता श्रवणान्तविलम्बिना कदम्बेन ।
एक स्तनोऽभिषिक्तो नृपसुत इव यौवराज्यस्थ ॥ ३८ ॥

तद्वयस्य क्लिन्ने वाससी वसन्तसेनाया । अन्ये प्रधानवाससी [3]समुपनीयेतामिति।

हे शक्र [यद्वद् अहल्याहेतो अहल्याप्राप्त्यर्थं] यथा अहल्याया अप्राप्तिदु खेन गौतमोऽस्मीत्यसत्य ब्रूपे । हे निरपेक्ष परपीडानभिज्ञ तद्वन्ममापि दु ख जानीहीत्यर्थात् । तत किं कर्तुमुचितमित्याह—[जलद] निवार्यता [निषिध्यताम्] । प्रियभवनगमन प्रति विरोधकत्वादित्याशय ॥ ३० ॥ गर्जनि । [हे शक्र गर्ज वा ३० । दयित प्रति प्रस्थिता । स्त्रियो रोद्धु न शक्या हि ॥ ३१ ॥ यदीति । यदि वारिधरो मेघ गर्जति तत् गर्जतु नाम । यत पुरुषा निष्ठुरा । अयि विद्युत् त्वमपि प्रमदा सत्यपीत्यर्थ ।

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१ नाटयेनासीना २ सर्वे उप०. ३ समुपा०

(Vasantasena *smiles*)

VID —So, you may enter it

VAS —(*Aside, to her* Maid) What am I to say on entering it ?

THE MAID—" O gambler do you find the evening delightful ?

VAS —Shall I be able to say it ?

THE MAID—The occasion itself will lend you strength

VID —Please enter, madam

VAS —(*Entering and approaching, striking him with flowers*) O gambler, do you find the evening delightful ?

CHAR—(*Seeing*) Ah ! Vasantasena has come ! (*Joyfully getting up*) My darling

My evenings always pass in wakefulness, and my nights too have always been passed in sighing But to dav, O lady with elongated eyes, the evening has put an end to my grief, since I am now united with you ! (37)

So I welcome you, here's a seat, pray be seated here

VID —Here's a seat, your ladyship should sit down

(Vasantasena *takes a seat, then all seat themselves*)

CHAR —Friend, see, see !

By the *Kadamba* flower which is hanging from the tip of her ear and is dripping rain-water, one of her breasts is besprinkled (with water), as though it were a royal prince being crowned as heir apparent (38)

Well, friend, Vasantasena's garments are wet, let another pair of excellent garments be brought (for her)

प्रमदाना दुःख न जानासि येन दृष्टिग्रहणमोक्षाभ्या गमनविघ्न करोषि ॥ ३२ ॥ **ऐरावतोरसीति** । हि यस्मात् ऐरावतोरसि चला सुवर्णरज्जु इव । शैलस्य मूर्ध्नि निहिता सिता धवला पताका इव । आखण्डलस्य इन्द्रस्य भवनोदरदीपिका इव । इय विद्युत् ते प्रियतमस्य उपस्थित सनिवेश आख्याति प्रकाशेन दर्शयति । वसन्ततिलक वृत्तम् ॥ ३३ ॥ **यदीति** । यदि कुप्यसि कुपितैव तिष्ठसीत्यर्थः । तर्हि रति रतिसुखमित्यर्थः । नास्ति । अथ वा कोपेन विना काम कुत । ईर्ष्याकृतकोपेन विना शृङ्गाररसोत्थ सुख नास्तीत्यर्थः । अत त्व कुप्य कान्त च कोपयेत्या० । आर्या ॥ ३४ ॥ **एषेति** । फुल्लै कदम्बै नीपै च सुरभौ सुगन्धौ मनोज्ञे वा घनै उद्भासिते शोभिते काले समदना सकामा हृष्टा । जलेन आर्द्रा अलका केशा यस्या

विदूषक—यद्भवानाज्ञापयति। (ज भव आणवेदि।)

चेटी—आर्य मैत्रेय तिष्ठ त्वम्। अहमेवार्यां शुश्रूषयिष्यामि। (तथा करोति।) (अज्ज मित्तेअ चिट्ठ तुमम्। अह ज्जेव अज्जअं सुस्सूसइस्सम्।)

विदूषक—(अपवारितकेन।) भो वयस्य पृच्छामि तावत्तत्रभवती किमपि। (भो वअस्स पुच्छामि दाव तत्थभोदिं किं पि।)

चारुदत्त—एव क्रियताम्।

विदूषक—(प्रकाशम्।) अथ किंनिमित्त पुनरीदृशे प्रनष्टचन्द्रालोके दुर्दिनान्धकार आगता भवती। (अध किंणिमित्त उण ईदिसे पणट्ठचन्दालाए [1]दुद्दिण-अन्धआरे आअदा भोदी।)

चेटी—आर्ये ऋजुको ब्राह्मण। (अज्जए उजुओ[2] बम्हणो।)

वसन्तसेना—ननु निपुण इति भण। (ण णिउणोत्ति भणाहि।)

चेटी—एषा खल्वर्यैव प्रष्टुमागता–क्रियत्तस्या रत्नावल्या मूल्यमिति। (एसा क्खु अज्जआ एव्व पुच्छिदु आअदा—केत्तिअ ताए रअणावलीए मुल्ल त्ति।)

विदूषक—(जनान्तिकम्।) भो भणित मया यथाऽल्पमूल्या रत्नावली बहुमूल्य सुवर्णभाण्डम्। न परितुष्टाऽपर याचितुमागता। (भो भणिद मए जधा अप्पमुल्ला रअणावली बहुमुल्ल सुवण्णभण्डअम्। ण परितुट्टा अवर मग्गिदु आअदा।)

चेटी—सा खल्वार्ययाऽऽत्मीयेति भणित्वा द्यूते हारिता। स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति। (सा क्खु अज्जआए अत्तणकेरकेत्ति भणिअ जूदे हारिदा। सो अ सहिओ राअवत्थहारी[3] ण जाणीअदि कहिं गदो त्ति।)

विदूषक—भवति मन्त्रितमेव मन्त्र्यते। (भोदि मन्तिद ज्जेव मन्तीअदि।)

चेटी—यावत्सोऽन्विष्यते तावदिदमेव गृहाण सुवर्णभाण्डम्। (इति दर्शयति।) (जाव सो अण्णेसीअदि ताव एद ज्जेव गेण्ह सुवण्णभण्डअम्।)

(विदूषको विचारयति।)

चेटी—अतिमात्रमार्यो निध्यायति। तत्किं दृष्टपूर्वं ते। (अदिमेत्त अज्जो णिज्झाअदि। ता किं दिट्ठपुरुव्व दे।)

विदूषक—भवति शिल्पकुशलतयाऽवबध्नाति दृष्टिम्। (भोदि सिप्पकुसलदाए ओबन्धेदि दिट्ठिम्।)

चेटी—आर्य वञ्चितोऽसि दृष्ट्या। तदेवेद सुवर्णभाण्डम्। (अज्ज वञ्चिदोसि दिट्ठीए। त ज्जेव एद सुवण्णभण्डअम्।)

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१ दुद्दिणे २ उज्जओ (उज्ज्वल), उज्जुओ (ऋजुक). ३ राआवत्थआरी (राजापथ्यकारी) राआवच्छहारी (राजावश्यकारी)

VID —As your honour commands

THE MAID—Sir, Maitreya, you need not go I shall wait upon her ladyship myself (*Does accordingly*)

VID —(*Aside, to* Charudatta) Friend, I want to ask her ladyship about something

CHAR—Do so

VID —(*Aloud*) Well, now, for what purpose has your ladyship come here in such darkness of a rainy day when the moonlight has vanished ?

THE MAID—Lady, how simple is this Brahmana !

VAS —Say, rather, 'clever' !

THE MAID—This our lady has come to ask this 'What is the price of that jewel-necklace ?'

VID —(*Aside, to* Charudatta) Sir, it was already said by me that the jewel-necklace was of little value, and the golden casket of greater value, she was not satisfied with that and has come to ask for something else

THE MAID—For, it was lost by our mistress at gambling, believing (*lit* saying) that it was her own And it cannot be discovered where that gaming-master, the King's emissary, has gone

VID —Madam, you are simply repeating what I myself said to you !

THE MAID—So, while we are looking for him, you may receive this golden casket (in exchange) (*She shows it*)

(*The* Vid *remains in deep thought*)

THE MAID—Your honour is gazing at it very fixedly What then, was it ever seen by you before ?

VID —Madam, it captivates my eyes by its skilled craftsmanship

THE MAID—Sir, your eyes are deceiving you ! It is that very same golden casket !

सा । विद्युद्भिः वारिदगर्जितैः च सचकिता भीता त्वद्दर्शनाकाङ्क्षिणी । कान्तस्य आलयमागता वसन्तसेना नूपुरलग्नकर्दमधरौ पादौ प्रक्षालयन्ती स्थिता इति निवेद्यतामिति सबन्ध । शार्दूल० छन्द] ॥ ३५ ॥ साटोपेति । आटोपो दम्भ [तेन सहित साटोप] कूट माया कपट छद्म अनृत मृषाभाषणम् । निह्नवप्राकट्य-

विदूषक—(सहर्षम्[1] ।) भो वयस्य तदेवेद सुवर्णभाण्ड यदस्माक गृहे चौरैरपहृतम् । (भो वअस्स त ज्जेव एद सुवण्णभण्डअ ज अम्हाण गेहे चोरेहि अवहृदम् ।)

चारुदत्त—वयस्य ।

योऽस्माभिश्चिन्तितो व्याज कर्तुं न्यासप्रतिक्रियाम् ।
स एव प्रस्तुतोऽस्माक किं तु सत्य[2] विडम्बना ॥ ३९ ॥

विदूषक—भो वयस्य सत्य शपे ब्राह्मण्येन । (भो वअस्स सच्च सवामि बह्मण्णेण ।)

चारुदत्त—प्रिय न प्रियम्[3] ।

विदूषक—(जनान्तिकम् ।) भो पृच्छामि ननु कुत इद समासादितमिति । (भो पुच्छामि ण कुदो एद समासादिद त्ति ।)

चारुदत्त—को दोष ।

विदूषक—(चेटचा कर्णे ।) एवमिव । (एव्व विअ ।)

चेटी—(विदूषकस्य कर्णे ।) एवमिव । (एव्व विअ ।)

चारुदत्त—किमिद कथ्यते । किं वय बाह्या ।

विदूषक—(चारुदत्तस्य कर्णे ।) एवमिव । (एव्व विअ ।)

चारुदत्त—भद्रे सत्य तदेवेद सुवर्णभाण्डम् ।

चेटी—आर्य अथ किम् । (अज्ज अध इ ।)

चारुदत्त— भद्रे न [4]कदाचित्प्रियनिवेदन निष्फलीकृत मया । तद्गृह्यता पारितोषिकमिदमङगुलीयकम् । (इत्यनङगुलीयक हस्तमवलोक्य लज्जा नाटयति ।)

वसन्तसेना—(आत्मगतम् ।) अत एव काम्यसे । (अदो ज्जेव कामीअसि ।)

चारुदत्त—(जनान्तिकम् ।) भो कष्टम् ।

भेदात्कूटकपटयोर्भेद । एतेषा जन्मभूमे । [शाठच धौर्त्यं आत्मा यस्य तस्य । रतिकेलिभि शृङ्गारक्रीडाभि कृतालयस्य कृताश्रयस्य । सुरतमेव उत्सवस्तस्य सग्रह यत्र तस्य] वेश्यापणो वेश्याव्यवहार [तस्य] । व्यञ्जकस्येत्यर्थ । [दाक्षिण्येन यत्पण्यसुख तस्य निष्क्रयसिद्धि अस्तु । वसन्त०वृत्तम् ।] दाक्षिण्यपण्यप्रधान निष्क्रयो मूल्यम् ॥ ३६ ॥ **सदेति** । [सदा मम जाग्रत॰ प्रदोष निशामुख याति । नि श्वसत त्वद्विरहवेदनातुरत्वादिति भाव । निशा गता । जातावेकवचनम् । प्रदोषा निशाश्च व्यतीता॰ । हे विशाललोचने अद्य त्वया समेतस्य मम प्रदोषक शोकान्तकर शोकस्य नाशकर । अद्य रात्रि सुखेन यास्यतीति भाव । वशस्थ वृत्तम् ॥ ३७ ॥ **वर्षोदकमिति** । [वर्षोदकमुद्गिरता क्षरता श्रवणान्ते कर्णान्ते विलम्बते असौ तेन कदम्बेन कदम्बपुष्पेण यौवराज्यस्थ नृपसुत इव एक स्तन अभिषिक्त । उपमा ।

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१ सहर्ष जनान्तिकम् २ सत्त्व ३ प्रिय न ४ कदाऽपि

VID —(*Joyfully*) O friend, this is that very same golden casket that was stolen by the thieves from our house !

CHAR —Friend,

The very device that was thought of (employed) by us for returning that deposit is now being used against us But is it really true, or only a mockery ? (39)

VID —O friend, it is true,—I swear by my Brahmanahood !

CHAR —It is gratifying, highly gratifying to me !

VID —(*Aside, to Cha'r*) Sir, I'll ask her as to whence they obtained it

CHAR —(There is) no harm (in that)

VID —(*Whispering in the* Maid's *ear*) Was it like that ?

THE MAID—(*Whispering in the* Vid's *ear*) It was like that

CHA'R —What is this that is being communicated ? Am I an outsider (*i e* to be excluded from the communication) ?

VID —(*Whispering in* Char's *ear*) It was like this

CHA'R —My good girl, is it really that very same golden casket ?

THE MAID—Noble one, just so

CHA'R —Girl, I have never allowed a welcome announcement to go unrewarded So, then, please accept this ring as a reward (*Seeing his hand ringless, he exhibits shame*)

VAS —(*To herself*) Hence it is that you are loved (by me) !

CHA'R —(*Aside, to the* Vid) Alas, Oh !

आर्या वृत्तम् ॥ ३८ ॥ प्रधानवाससी उत्कृष्टवस्त्रे । प्रनष्ट चन्द्रलोको यस्मिन् । ऋजुक सरल अनागरिक इत्यर्थ । [अन्विष्यते सभिक ।] निध्यायति निरूपयति । य इति । [न्यासस्य न्यासीकृतभाण्डस्य प्रतिक्रिया प्रत्यर्पण कर्तु अस्माभि यो व्याज अपदेश चिन्तित स एव व्याज अस्माक प्रस्तुत । किं नु सत्य अथ वा विडम्बना] स एव व्याजो विडम्बनाऽस्माक प्रस्तुत आरब्ध ॥ ३९ ॥ अथ वा सत्यमेवेदम् । अथ वेति प्रकरणात्प्रतीयते । [धनैरिति । धनै वियुक्तस्य नरस्य लोके जीवितेन किम् । आदित एव तावत् यस्य प्रतीकारे निरर्थकत्वात् कोपप्रसादा विफलीभवन्ति कोपे प्रतिकर्तु प्रसादे चोपकर्तुमसमर्थतया तयोर्वैयर्थ्यमित्यर्थ । इति ल० दी०] ॥ ४० ॥ पक्षेति । [पक्षाभ्या विकल पक्षविकल गतपक्ष पक्षी । उद्धृता दष्ट्रा यस्य स उद्धृतदष्ट्र सर्पश्च एतत्सर्वं लोके तुल्यम् ॥ ४१ ॥] शून्यैरिति । [दरिद्रा पुरुषा शून्यै गृहै तोयरहितै कूपै शीर्णै तरुभिश्च समा खलु ।] यद् यतो यस्माद्दृष्टपूर्वस्य जनस्य सगमेनोत्तरलतया वर्तमानस्वदैन्यविस्मृताना विस्मरणवता पुसा

धनैर्वियुक्तस्य नरस्य लोके किं जीवितेनादित[१] एव तावत् ।
यस्य प्रतीकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति[२] ॥४०॥

अपि च ।

पक्षविकलश्च पक्षी शुष्कश्च तरुः सरश्च जलहीनम् ।
सर्पश्चोद्धृतदंष्ट्रस्तुल्य[३] लोके दरिद्रश्च ॥४१॥

अपि च[४] ।

शून्यैर्गृहैः खलु समाः पुरुषा दरिद्राः
कूपैश्च तोयरहितैस्तरुभिश्च शीर्णैः ।
यद्दृष्टपूर्वजनसंगमविस्मृताना[५]-
मेवं भवन्ति विफलाः परितोषकालाः ॥ ४२ ॥

विदूषकः—भो अलमतिमात्रं संतापितेन । (प्रकाशं सपरिहासम् ।) भवति समर्प्यतां मम स्नानशाटिका । (भो अलं अदिमेत्तं संतप्पिदेण[६] । भोदि समप्पीअदु ममकेरिआ ण्हाणसाडिआ ।)

वसन्तसेना—आर्य चारुदत्त युक्तं न्विदमनया रत्नावल्येमं जनं तुलयितुम् । (अज्ज चारुदत्त जुत्तं ण्णेदं इमाए रअणावलीए इमं तुलइदुम् ।)

चारुदत्तः—(सविलक्षस्मितम् ।) वसन्तसेने पश्य पश्य ।

कः श्रद्धास्यति भूतार्थं सर्वो मां [७]तुलयिष्यति ।
शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ ४३ ॥

विदूषकः—चेटि किं भवत्येहैव स्वप्तव्यम् । (हञ्जे किं भोदिए इध ज्जेव सुविदव्वम् ।)

चेटी—(विहस्य ।) आर्य मैत्रेय अतिमात्रमिदानीमृजुमात्मानं दर्शयसि । (अज्ज मित्तेअ अदिमेत्तं दाणिं उजुअं अत्ताणअं दंसेसि ।)

विदूषकः—भो वयस्य एष खल्वपसारयन्निव सुखोपविष्टं जनं पुनरपि विस्तारिवारिधाराभिः प्रवृष्टः पर्जन्यः । (भो वअस्स एसो क्खु ओसारअन्तो विअ सुहोवविट्ठं जणं पुणावि वित्थारिवारिधाराहिं पविट्ठो पज्जण्णो ।)

चारुदत्तः—सम्यगाह भवान् ।

अमूर्हि भित्त्वा[८] जलदान्तराणि पङ्कान्तराणीव मृणालसूच्यः ।
पतन्ति चन्द्रव्यसनाद्विमुक्ता[९] दिवोऽश्रुधारा इव वारिधाराः ॥ ४४ ॥

[परितोषकाला एव विफला भवन्ति । वसन्त० वृत्तम्] ॥४२॥ मत्सबन्धिनी स्नानशाटिका।तुलयितु लुब्धालुब्धजिज्ञासया बहुमूल्याया रत्नावल्या अल्पमूल्यसुवर्णभाण्डस्य

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१ जीवितैरा० २ विफला भ०, ३ तुल्य ४ च वयस्य ५ विस्मिताना. ६ सकथिदेण, ७ तूल० ८ भिन्ना ९ वियुक्ता

In this world, to a man who has lost his money, of what use is his very life in the first place ?—Since he is unable (suitably) to counter-act, both his anger and his favour remain ineffectual (40)

Again—

A bird maimed of its wings, a dried-up tree, a lake without water, a cobra with its fangs pulled off; and a pauper all these are on the same level, in this world (41)

And also—

Poor men are, indeed, like houses that are tenantless, wells devoid of water, and trees that are shrivelled, since, as they forget (their penniless condition) in the company of their (beloved) acquaintances (*lit* persons seen before), the moments of their gratification thus prove fruitless (42)

VID—Sir, do not grieve too much (*Aloud*, *laughingly*) Madam, please return my bathing-garment

VAS —Sir, Charudatta, was it indeed fair of you to test (the worth of) this person (myself) by that jewel necklace ?

CHA'R —(*With an embarrassed smile*) Mark, Vasantasena, mark !

Who would have believed the real fact ? Every one would have lightly thought of me For, in this world, inglorious poverty is always prone to be suspected (43)

VID —Girl, are you going to sleep in this very place ?

THE MAID—(*Laughing*) Sir Maitreya, you are now showing yourself exceedingly simple, indeed !

VID —O friend, here now the rain has begun to fall again, in torrential showers of water, as if wishing to drive away people comfortably seated.

CHA'R —You have observed truly

For, here are falling these showers of water, breaking through the cloud spaces, like the spires of lotus stalks (piercing) through the intervening mud, as though they were the showers of tears shed by the sky owing to the calamity that has befallen the Moon (44)

कृते[प्रत्यर्पणेन परीक्षितु इद युक्त न । नाहमर्थलुब्धेति भाव ।] क इति । व्याख्यातपूर्वोऽय ३अ० २४ श्लो०] ॥४३॥ अमूरिति । [हि अमू वारिधारा मृणालसूच्य बिसाग्राणि पङ्कान्तराणि इव जलदान्तराणि भित्त्वा चन्द्रस्य प्रियस्य व्यसनाद् आवरणरूपसकटात्

अपि च ।

धाराभिरार्यजनचित्तसुनिर्मलाभि-
श्चण्डाभिरर्जुनशरप्रतिकर्कशाभि ।
मेघा स्रवन्ति बलदेवपटप्रकाशा
शक्रस्य मौक्तिकनिधानमिवोद्गिरन्त ॥ ४५ ॥

प्रिये पश्य पश्य ।

एतै पिष्टतमालवर्णकनिभैरालिप्तमम्भोधरै
ससक्तैरुपजीवित सुरभिभि शीतै प्रदोषानिलै ।
एषाऽम्भोदसमागमप्रणयिनी स्वच्छन्दमभ्यागता
रक्ता कान्तमिवाम्बर प्रियतमा विद्युत्समालिङ्गति ॥ ४६ ॥

(वसन्तसेना शृङ्गारभाव नाटयन्ती चारुदत्तमालिङ्गति ।)

चारुदत्त —(स्पर्श नाटयन्प्रत्यालिङ्गय ।)

भो मेघ गम्भीरतर नद त्व तव प्रसादात्स्मरपीडित मे ।
सस्पर्शरोमाञ्चितजातराग कदम्बपुष्पत्वमुपैति गात्रम ॥ ४७ ॥

विदूषक —दास्या पुत्र दुर्दिन अनार्य इदानीमसि त्व यदत्रभवती विद्युता भीषयसि । (दासीएपुत्त दुद्दिण अणज्जो दाणिं सि तुम ज अत्तभोदिं[1] विज्जुआए भाआवेसि ।)

चारुदत्त —वयस्य नार्हस्युपालब्धुम् ।

वर्षशतमस्तु दुर्दिनमविरतधार शतह्रदा स्फुरतु ।
अस्मद्विधदुर्लभया यदह प्रियया [illegible] ॥ ४८ ॥

अपि च वयस्य ।

धन्यानि तेषा खलु जीवितानि ये कामिनीना गृहमागतानाम् ।
आर्द्राणि मेघोदकशीतलानि गात्राणि गात्रेषु परिष्वजन्ते ॥ ४९ ॥

विमुक्ता 'दवो नायिकाया अश्रुधारा इव पतन्तीति उत्प्रेक्षा । उपजातिर्वृत्तम्] ॥४४॥ [धाराभिरिति । बलदेवपटप्रकाशा बलरामवस्त्रसदृशा नीला इत्यर्थ । मेघा आर्यजनचित्तसुनिर्मलाभि चण्डाभि तीव्राभि अर्जुनशरप्रतिकर्कशाभि धाराभि शक्रस्य मौक्तिकनिधि मुक्तासमूह उद्गिरन्त इव स्रवन्ति । उपमोत्प्रेक्षयो ससृष्टि । वसन्ततिलक वृत्तम् ॥ ४५ ॥ एतैरिति । पिष्टतमालवर्णकनिभै पिष्टतमालपत्राणा यद्वर्णक विलेपन त सदृशै नीलै अम्भोधरै आलिप्तम् । ससक्तै. सुरभिभि शीतै प्रदोषानिलै· उपवीजित अम्बर अम्भोदसमागमे प्रणयिनी स्वच्छन्द स्वेच्छयैव

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1 एत्त भोदिं

And again—

The clouds, looking (dark) like the garments of Balarama, a.. pouring down in showers which are very pure like the mind of a noble (Arya) person, and which, being fierce, are hard (i. e. terrible) like Arjuna's shafts as if they are pouring forth Indra's collection of pearls (45)

See, beloved, se —

Here this red lightning desiring to be united with the clouds, has appeared of its own will and is embracing the sky, like a beloved mistress (who, being in love, desires union with her lover at the advent of clouds and goes to him of her own will) embracing her lover,—the sky which (like a lover) is covered (*lit* anointed) with these clouds resembling the paint of (the juice of) crushed *tamala* leaves and which is fanned by the continual, fragrant and cool breezes of the evening (46)

(Vasantsena, *displaying the emotion of love, embraces* Charudatta)

CHA'R —(*Displaying the pleasure of her touch, and embracing her in return*)

Roar still louder, O cloud ! (For) by your favour this body of mine, suffering the anguish of love, has become as though it were (full of) *Kadamba* flowers, with its hair risen on end and its passion inflamed by (Vasantsena's) touch (47)

VID —You rainy day son of a slave, you are, indeed, an ungentlemanly fellow, since now you are frightening her ladyship with the lightning !

CHA'R —Friend, you should not rebuke it.

Let the storm, pouring showers continually, last for a hundred years (if it pleases), and (so) let the lightning flash (too), for (owing to them) I have been embraced by this beloved lady, (otherwise) inaccessible to persons like me (48)

And moreover, O friend,

Blessed, indeed, are the lives of those who closely press, against their own bodies, the bodies, wet and cooled by rain-water, of their mistresses come to their house (of their own accord) (49)

अभ्यागता रक्ता एषा विद्युत् अम्बर प्रियतमा कान्तमिव समालिङ्गति । शार्दूल० वृत्तम् ॥ ४६ ॥ भो मेघेति । भो मेघ त्व गम्भीरतर नद । स्मरपीडित मे गात्र

प्रिये वसन्तसेने ।

स्तम्भेषु प्रचलितवेदिसचयान्त
शीर्णत्वात्कथमपि धार्यते वितानम् ।
एषा च स्फुटितसुधाद्रवानुलेपा-
त्सक्लिन्ना सलिलभरेण चित्रभित्ति ॥ ५० ॥

(ऊर्ध्वमवलोक्य ।) अये इन्द्रधनु । प्रिये पश्य पश्य ।

विद्युज्जिह्वेनेद महेन्द्रचापोच्छ्रितायतभुजेन
जलधरविवृद्धहनुना विजृम्भितमिवान्तरीक्षेण[1] ॥ ५१ ॥

तदेहि अभ्यन्तरमेव प्रविशाव । (इत्युत्थाय परिक्रामति[2] ।)

तालीषु तार विटपेषु मन्द्र[3] शिलासु [4]रूक्ष सलिलेषु चण्डम् ।
सगीतवीणा इव ताडयमानास्तालानुसारेण पतन्ति धारा ॥ ५२ ॥

(इति निष्क्रान्ता सर्वे ।)

[5]दुर्दिनो नाम पञ्चमोऽङ्क ।

तव प्रसादात् वसन्तसेनाप्रापणरूपात् सस्पर्शेन रोमाञ्चित जातरोम उत्पन्नसभोगाभिलाष च कदम्बपुष्पत्वमुपैति । काव्यलिङ्गनिदर्शनालकारौ । उपजातिश्छन्द] ॥४७॥ **वर्षेति** । [अविरता अविच्छिन्ना धारा यस्मिस्तद अविरतधार दुर्दिन वर्षशतमस्तु । शतह्लदा स्फुरतु ।] यदहमस्मद्विधदुर्लभया दरिद्रस्य वेश्यावाप्त्यसभवात् । [प्रियया परिष्वक्त आलिङ्गित ॥ ४८ ॥ **धन्यानीति** । ये पुमास गृहमागताना कामिनीना मेघोदकशीतलानि आर्द्राणि गात्राणि आत्मन गात्रेषु परिष्वजन्ते तेषा जीवितानि धन्यानि खलु । इन्द्रवज्रा वृत्तम् ॥४९॥ **स्तम्भेष्विति** । स्तम्भेषु प्रचलित शिथिलित इत्यर्थ । य वेदिसचय तस्य अन्त यावत शीर्णत्वाद्वितान कथमपि धार्यते उपरि ध्रियते । एषा च चित्रभित्ति स्फुटितसुधाद्रवानुलेपात् सलिलभरेण वर्षोदकाधिक्येन सक्लिन्ना अत्यार्द्रा । प्रहर्षिणी वृत्तम् ।] प्रकृतिच्छन्दसा । वितान चन्द्रातप ॥५०॥ **विद्युदिति** । [विद्युदेव जिह्वा यस्य तेन । महेन्द्रचापमेव उच्छ्रितौ आयतौ च भुजौ यस्य तेन । जलधर एव विवृद्धा हनुर्यस्य तेन । अन्तरीक्षेण विजृम्भित जृम्भाप्रदान

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१ अन्तरि; २ क्रामत , अस्मात्पर-प्रिये पश्य, पश्य पश्य ३ मन्द ४ रुक्ष
५ इति मृच्छकटिकाया, मृ०प्रकरणे दु०

Dear Vasantasena,

The canopy, as it is torn, is with great difficulty supported on the pillars, as the ends of their close-bricked pedestals have been loosened And this painted wall, owing to its chunam paint being cracked, is thoroughly drenched by the torrent of water (50)

(*Looking upwards*) Ah ! Here's a rain bow ! See, my dear, see !

The sky has here given a yawn as it were, with (*i e* exhibiting) its tongue in the form of the lightning, its uplifted long arms in the shape of (Indra's) rain bow, and an expansive chin in the form of the clouds (51)

Come, then, let us enter the inside (*Gets up and walks about*)

Shrilly on the *tala* leaves, rumbling on the branches, harshly on stones and fiercely on the waters,—thus do the showers fall, resembling lutes played upon in musical concerts to the keeping of time (52)

(*Exeunt Omnes*)
Thus ends Act V Styled
' A STORMY DAY '

कृतमिवेत्युत्प्रेक्षा ।] आर्या। अनया च वेतालादिभयानकरूपवर्णनम् ॥ ५१ ॥

तालीष्विति । [तालीषु तालीपत्रेषु तार विटपेषु शाखासु मन्द्र शिलासु रूक्ष सलिलेषु चण्ड तुमुलस्वनम् । एव ताड्यमाना सगीतवीणा इव धारा तालानुसारेण पतन्ति । उपमा । उपजातिच्छन्द ॥ ५२ ॥]

इति दुर्दिनो नाम पञ्चमोऽङ्कः ॥

षष्ठोऽङ्कः ।

(तत प्रविशति चेटी ।)

चेटी—कथमद्याप्यार्या न विबुध्यते । भवतु । प्रविश्य प्रतिबोधयिष्यामि । (इति नाटयेन परिक्रामति ।) (कध अज्ज वि अज्जआ ण विबुज्झदि । भोदु । पविसिअ पडिबोधइस्सम् ।)

(तत प्रविशत्याच्छादितशरीरा प्रसुप्ता वसन्तसेना ।)

चेटी—(निरूप्य ।) उत्तिष्ठतूत्तिष्ठत्वार्या । प्रभात सवृत्तम् । (उत्थेदु उत्थेदु अज्जआ । पभाद सवुत्तम ।)

वसन्तसेना—(प्रतिबुध्य[१] ।) कथ रात्रिरेव प्रभात सवृत्तम । (कध रत्ति ज्जेव पभाद सवुत्तम् ।)

चेटी—अस्माकमेतत्प्रभातम् । आर्याया पुना रात्रिरेव । (अम्हाण एसो पभादो । अज्जआए उण रत्ति ज्जेव ।)

वसन्तसेना—चेटि कुत पुनर्युष्माक द्यूतकर । (हञ्जे कहि उण तुम्हाण जूदिअरो ।)

चेटी—आर्ये वर्धमानक समादिश्य पुष्पकरडक जीर्णोद्यान गत आर्यचारुदत्त । (अज्जए वड्ढमाणअ समादिसिअ पुप्फकरण्डअ जिण्णुज्जाण गदो अज्जचारुदत्तो ।)

वसन्तसेना—किं समादिश्य । (किं समादिसिअ[२] ।)

चेटी—योजय रात्रौ प्रवहण वसन्तसेना गच्छत्विति । (जोएहि रादीए पवहण वसन्तसेना गच्छदु त्ति ।)

वसन्तसेना—चेटि कुत्र मया गन्तव्यम । (हञ्जे कहि मए गन्तव्वम ।)

चेटी—आर्ये यत्र चारुदत्त । (अज्जए जहिं चारुदत्तो ।)

वसन्तसेना - (चेटी परिष्वज्य ।) चेटि सुष्ठु न निर्ध्यातो रात्रौ । तदद्य प्रत्यक्ष प्रेक्षिष्ये । चेटि किं प्रविष्टा ऽहमिहाभ्यन्तरचतु शालकम् । (हञ्जे सुट्ठु ण णिज्झाइदा रादीए । ता अज्ज पच्चक्खद पेक्खिस्सम् । हञ्जे किं पविट्ठा अह इह अब्भन्तरचदुस्सालअम् ।)

चेटी—न केवल मभ्यन्तरचतु शालकम् । सर्वजनस्यापि हृदय प्रविष्टा । (ण केवल अब्भन्तरचदुस्सालअम् । सव्वजणस्स वि हिअअ पविट्ठा ।)

वसन्तसेना—अपि सन्तप्यते चारुदत्तस्य परिजन । (अवि सतप्पदि चारु-दत्तस्स परिअणो ।)

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१ प्रबुध्य २ सदिसिअ (सदिश्य) समासादिअ ३ अपर्याप्त (अपर्याप्त) (टी०)

चेटी—सतप्स्यति । (सतप्पिस्सदि ।)

वसन्तसेना—कदा । (कदा ।)

चेटी—यदाऽऽर्या गमिष्यति । (जदो अज्जआ गमिस्सदि ।)

वसन्तसेना—तदा मया प्रथम सतप्तव्यम् । (सानुनयम्[1] ।) चेटि गृहाणेमा रत्नावलीम् । मम भगिन्या आर्याधूतायै गत्वा समर्पय । वक्तव्य च—अह श्रीचारुदत्तस्य गुणनिर्जिता दासी तदा युष्माकमपि। तदेषा तवैव कण्ठाभरण भवतु रत्नावली । (तदो मए पढम सतप्पिदव्वम् । हञ्जे गेण्ह एद रअणावलिम् । मम बहिणिआए अज्जाधूदाए गदुअ समप्पेहि । भणिदव्व च—अह सिरिचारुदत्तस्स गुण-णिज्जिदा दासी तदा तुम्हाण वि । ता एसा तुह ज्जेव कण्ठाहरण होदु रअणावली ।)

चेटी—आर्ये कोपिष्यति चारुदत्त आर्यायै तावत् । (अज्जए कुपिस्सदि चारुदत्तो अज्जाए दाव ।)

वसन्तसेना—गच्छ । न कोपिष्यति । (गच्छ । ण कुपिस्सदि ।)

चेटी—(गृहीत्वा ।) यदार्याज्ञापयति । (इति निष्क्रम्य पुन प्रविशति ।) आर्ये भणत्यार्या धूता—आर्यपुत्रेण युष्माक प्रसादीकृता । न युक्त ममैता ग्रहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती । (ज अज्जआ आणवेदि । अज्जए भणादि अज्जा धूदा—अज्जउत्तेण तुम्हाण पसादीकिदा । ण जुत्त मम एद गेण्हिदुम् । अज्जउत्तो ज्जेव मम आहरणविसेसो त्ति जाणादु भोदी ।)

(तत प्रविशति दारक गृहीत्वा रदनिका ।)

रदनिका—एहि वत्स शकटिकया क्रीडाव । (एहि वच्छ सअडिआए कीलम्ह ।)

दारक—(सकरुणम् ।) रदनिके कि ममैतया मृत्तिकाशकटिकया । तामेव सौवर्णशकटिका देहि । (रदणिए किं मम एदाए मट्टिआसअडिआए । त ज्जेव सोवण्णसअडिअ देहि ।)

रदनिका—(सनिर्वेद नि श्वस्य ।) जात कुतोऽस्माक सुवर्णव्यवहार । तातस्य पुनरपि ऋद्धया सुवर्णशकटिकया क्रीडिष्यसि । तद्यावद्विनोदयाम्येनम् । आर्याया वसन्तसेनाया समीपमुपसर्प्स्यामि । (उपसृत्य ।) आर्ये प्रणमामि । (जाद कुदो अम्हाण सुवण्णववहारो । तादस्य पुणो वि रिद्धीए सुवण्णसअडिआए कीलिस्ससि । ता जाव विणोदेमि णम् । अज्जआए वसन्तसेणाए समीव उव-सप्पिस्सम्[2] । अज्जए पणमामि ।)

वसन्तसेना—रदनिके स्वागत ते । कस्य पुनरय दारक । अनलकृतशरीरोऽपि चन्द्रमुख आनन्दयति मम हृदयम् । (रदणिए साअद दे । कस्स उण अअ दारओ । अणलकिदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम् ।)

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१ सानुकम्पम्. २ उपसप्पामि

THE MAID—They will feel distressed

VAS —When ?

THE MAID—When your ladyship will depart

VAS —Then I shall be the first to be distressed! (*Persuasively*) Girl, take this jewel necklace and go and give it to my sister, the worthy Dhuta And sap to her (in my name) —"I am a slave, of his honour Charudatta, bought by his merits, and so I am of you also Let, therefore, this pearl-necklace be (worn as) an ornament round the neck by you"

THE MAID—Madam, but Charudatta would get angry with her ladyship!

VAS —Go, he won't be angry

THE MAID—(*Takes it*) As your ladyship orders (*Goes out and again enters*) Madam, her ladyship Dhuta says —"This is given to you by my husband as (a mark of) his favour So it would not be right for me to take it And please be it known to you that my husband himself is my best ornament"

(*Then enter* Radanika, *with* Charudatta's Son)

RAD —Come, dear, we shall play with this little cart

THE SON—(*Crying*) O Radanika, what do I care for this small clay-cart ? Give me that same golden cart.

RAD —(*Sighing dejectedly*) Child, whence can we handle gold now ? When prosperity will come to your papa again, then you will play with a golden cart — Let me in the meanwhile (try to) amuse him (i e divert his attention) I'll go into the presence of her ladyship Vasantasena (*Approaching*) Madam, I salute you!

VAS —Welcome to you, O Radanika! Well, whose son is this ? The moon-faced one gladdens my heart, even though his body is unadorned with ornaments

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सत्यम्। बालहस्ताभ्या सुवर्णपूर्णा शकटिका दारक च स्वय गृहीत्वा निष्क्रान्ता। उद्घाटितपक्षद्वारकम्। ही ही इत्यकस्मात्स्मरणविषये। जाणत्थलके यानास्तरणकम्। णस्साकदुआ नासिकारज्ज्वा दुःसहा। अतोऽतिक्रम सभाव्यते 'णस्साकडुआ' इत्यपि पाठ। तत्र नस्यकटुका इत्यर्थ। बइल्ला बलीवर्दा। द्यूतपलायित इव द्यूतकर सभिकमिव मा दृष्ट्वा प्रच्छादितशरीर। एतेनार्यकस्य पलायनमुपक्षिप्तम्। एआई तवस्सी एकाकी वराक। एशे आअदे इति चक्रपरिवर्त्तिदानार्थम्।

रदनिका—एष खल्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम। (एसो क्खु अज्ज-चारुदत्तस्स पुत्तो रोहसेणो णाम।)

वसन्तसेना—(बाष्पं प्रमार्ज्य।) एहि मे पुत्रक आलिङ्ग। (इत्यङ्क उपवेश्य।) अनुकृतमनेन पितू रूपम्। (एहि मे पुत्तअ आलिङ्ग। अणुकिद अणेण पिदुणो रूवम्।)

रदनिका—न केवलं रूपं शीलमपि तर्कयामि। एतेनार्यचारुदत्त आत्मानं विनोदयति। (ण केवलं रूवं सीलं पि तक्केमि। एदिणा अज्जचारुदत्तो अत्ताअणं विणोदेदि।)

वसन्तसेना—अथ किंनिमित्तमेष रोदिति। (अध किंणिमित्तं एसो रोअदि।)

रदनिका—एतेन प्रतिवेशिकगृहपतिदारकस्य सुवर्णशकटिकया क्रीडितम्। तेन च सा नीता। ततः पुनस्तां याचतो मयेयं मृत्तिकाशकटिका कृत्वा दत्ता। ततो भणति—रदनिके किं ममैतया मृत्तिकाशकटिकया। तामेव सौवर्णशकटिकां देहीति। (एदिणा पडिवेसिअगहवइदारअकेरिआए सुवण्णसअडिआए कीलिदम्। तेण अ सा णीदा। तदो उण तं मग्गन्तस्स मए इअं मट्टिआसअडिआ कदुअ दिण्णा। तदो भणादि—रदणिए किं मम एदाए मट्टिआसअडिआए। तं ज्जेव सोवण्णसअडिअं देहि त्ति।)

वसन्तसेना—हा धिक् हा धिक्। अयमपि नाम परसंपत्त्या संतप्यते। भगवन्कृतान्त पुष्करपत्रपतितजलबिन्दुसदृशैः क्रीडसि त्वं पुरुषभागधेयैः। (इति सास्रा[1]।) जात मा रुदिहि। सौवर्णशकटिकया क्रीडिष्यसि। (हद्धी हद्धी। अअं पि णाम परसंपत्तीए संतप्पदि। भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दुसरिसेहिं कीलसि तुमं पुरिसभाअधेएहिं। जाद मा रोद। सोवण्णसअडिआए कीलिस्ससि।)

दारकः—रदनिके कैषा। (रदणिए का एसा।)

वसन्तसेना—पितुस्ते गुणनिर्जिता दासी। (पिदुणो दे गुणणिज्जिदा दासी।)

रदनिका—जात आर्या ते जननी भवति। (जाद अज्जआ दे जणणी भोदि।)

दारकः—रदनिके अलीकं त्वं भणसि। यद्यस्माकमार्या जननी तत्किमर्थ-मलंकृता। (रदणिए अलिअं तुमं भणासि। जइ अम्हाणं अज्जआ जणणी ता कीस अलंकिदा।)

वसन्तसेना—जात मुग्धेन मुखेनातिकरुणं मन्त्रयसि। (नाट्येनाभरणा-न्यवतार्य रुदती।) एषेदानीं ते जननी संवृत्ता। तद्गृहाणैनमलंकारम्। सौवर्ण-शकटिकां कारय। (जाद मुद्धेण मुहेण अदिकरुणं मन्तेसि। एसा दाणीं दे जणणी संवुत्ता। ता गेण्ह एदं अलंकारअं। सोवण्णसअडिअं घडावेहि।)

1 सास्रम् [illegible]

RAD —He is the son of the worthy Charudatta, Rohasena by name

VAS —(*Stretching forth her arms*) Come, my child, embrace me ! (*Seating him on her lap*) He resembles his father in his beauty

RAD —Not only in beauty, but I think in character, too The noble Charudatta finds recreation in his company

VAS —And for what reason is he crying ?

RAD —He was playing with a small golden cart belonging to the son of a gentleman (*lit* head of a house) who lives next door And that was taken away by him Then, as he asked for it again, I made this clay cart and gave it to him Thereupon he says—" O Radanika, what do I care for this small clay-cart ! Give me that same golden one "

VAS —Oh, alas ! Oh, alas ! He, too, should be distressed at (the sight of) other people's wealth ! O divine Fate, you do indeed sport with the fortunes of men, resembling (*i e* as evanescent as) the drops of water fallen on lotus leaves ! (*Tearfully*) Child, do not cry, you will play with a cart of gold

THE SON—O Radanika who is this lady ?

VAS —A slave of your father, bought by his merits

RAD —Child, her ladyship is your mother

THE SON—Radanika, you are telling a lie, (for) if her ladyship is my mother, then why has she put on ornaments ?

VAS —Child, with your innocent lips you are saying something most touching (*Gesticulates taking off the ornaments, weeping*) Now here I have become your mother ! So please take these ornaments, and get a golden cart made (out of them)

अतोऽपि च शकारलाघवमुक्तमित्यवधेयम् । भारवत सभारमित्यर्थ । मत्वर्थीय । गोणा गाव । परिभ्रष्टो बन्धनभेदादपगत । हित्वेति । [महान्त नरपतिना बन्धन कारागृहेऽवरोध नरपतिबन्धनमपदेशो यस्या सा नरपतिबन्धनापदेशा या व्यापत्ति तत्सबन्धि यद् व्यसन दुख सकट वा तदेव महार्णवस्त हित्वा । पादाग्रस्थित निगडस्य एकपाशस्त कर्षतीति तथा सन अह बन्धनात्प्रभ्रष्ट गज इव भ्रमामि । प्रहर्षिणी वृत्तम ॥ १ ॥ विशसन वधस्थानभूते । मार्गणाय इति वा । 'निमित्तात्कर्मयोगे' इति सप्तमी । गूढागारे कारागृहे । [illegible] । यदि मे भाग्यानि । राज्यप्राप्तिरूप भाग्यमित्यर्थ । [illegible] तेन राज्ञा बन्ध-

दारक—अपेहि । न ग्रहीष्यामि । रोदिषि त्वम् । (अवेहि । ण गेण्हिस्सम् । रोदसि तुमम् ।)

वसन्तसेना—(अश्रूणि प्रमृज्य ।) जात न रोदिष्यामि । गच्छ । क्रीड । (अलकारैर्मृच्छकटिक पूरयित्वा ।) जात कारय सौवर्णशकटिकाम् । (जाद ण रोदिस्सम् । गच्छ । कील । जाद कारेहि सोवण्णसअडिअ ।)

(इति दारकमादाय निष्क्रान्ता रदनिका ।)

(प्रविश्य प्रवहणाधिरूढ ।)

चेट—रदनिके रदनिके निवेदयार्यायै वसन्तसेनायै—अपवारित[1] पक्षद्वारके सज्ज प्रवहण तिष्ठति । (लदणिए लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—ओहालिअ पक्खदुआरए शज्ज पवहण चिश्टदि ।)

(प्रविश्य ।)

रदनिका—आर्ये एष वर्धमानको विज्ञापयति—पक्षद्वारे सज्ज प्रवहणमिति । (अज्जए एसो वड्ढमाणओ विण्णवेदि—पक्खदुआरए सज्ज पवहण त्ति ।)

वसन्तसेना—चेटि तिष्ठतु मुहूर्तकम् । यावदहमात्मान प्रसाधयामि । (हञ्जे चिट्ठदु मुहुत्तअम् । जाव अह अत्ताणअ पसाधेमि ।)

रदनिका—(निष्क्रम्य ।) वर्धमानक तिष्ठ मुहूर्तकम् । यावदार्याऽऽत्मान प्रसाधयति । (वड्ढमाणआ चिट्ठ मुहुत्तअम । जाव अज्जआ अत्ताणअ पसाधेदि ।)

चेट—ही ही भो । मयाऽपि यानास्तरण विस्मृतम् । तद्यावद्गृहीत्वाऽऽगच्छामि । एतौ नासिकारज्जुकटुकौ बलीवर्दौ । भवतु प्रवहणेनैव गतागर्ति करिष्यामि । (इति निष्क्रान्तश्चेट ।) (ही ही भो । मए वि जाणत्थलके विशुमलिदे । ता जाव गेण्हिअ आअच्छामि । एदे णश्शालज्जुकडुआ बइल्ला । भोदु । पवहणेण ज्जेव गदागदिं कलिश्शम् ।)

वसन्तसेना—चेटि उपनय मे प्रसाधनम् । आत्मान प्रसाधयिष्यामि । (इति प्रसाधयन्ती स्थिता ।) (हञ्जे उवणेहि मे पसाहणम् । अत्ताणअ पसाधइस्सम् ।)

(प्रविश्य प्रवहणाधिरूढ ।)

नाग इव सयमितोऽस्मि बद्धोऽस्मि । दैवी देवसबन्धिनी सिद्धि लङ्घयितु न शक्या च । बन्धन न भाव्यार्थप्रतीकार इति भावा । तथापि गम्यो नृप सर्वेषा सेव्यो हि राजा । बलवता सह क विरोधो वैरम् । वसन्ततिलका वृत्तम्]॥ २ ॥ **इदमिति** । [इद गृह भिन्न विश्लिष्टसधिबन्धनमित्यथ । **महाकपाट अदत्त दण्ड** अर्गला यस्य तथा विशीर्ण सधि फलकसयोगो यस्य **तथाभूतश्च । ध्रुव नूनमय**

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१ अवघाटित (अपवृत) इति च्छायापा०

THE SON—Get away ! I won't take them ! You are weeping !

VAS —(*Wiping her tears*) Child, I will not cry Go and play (*Fills the clay-cart with her ornaments*) Child, get a golden cart made (out of these)

(*Exit* Radanika, *with the* Son)

(*Entering, mounted on a chariot*)

CHETA—Radanika, O Radanika ! Please tell her ladyship Vasantsena, that the covered car is ready at the side-door

(*Entering*)

RAD —Madam, here this Vardhamanaka announces that the carriage is ready at the side-door

VAS —Girl, let it wait for some time, in the meanwhile I shall get through my toilet

RAD —(*Going out*) Vardhamanaka, wait awhile, until her ladyship has finished her toilet.

CHETA—Ah, yes ! I too have forgotten the carriage cushions So in the meanwhile, I'll just (go and) come back with them But these bullocks are restive because of their (new) nose-rope. Well, I'll go and come back in the car itself

(*Exit* Cheta)

VAS —Bring me my toilet things, girl I'll get through my toilet (*Remains engaged in dressing*)

(*Entering, mounted on a car*)

कुटुम्बी गृहस्वामी व्यसनाभिभूता दारिद्र्योपहता दशा प्रपन्न सन् मम तुल्यभाग्य मत्सदृशभागधेयो वर्तते । उपेन्द्रवज्रा वृत्तम् ॥ ३ ॥ **भवेदिति** । इद विषमशीलै विसदृशस्वभावै न च अधिगतम् । गोष्ठी समाजस्तस्य यान भवेत् । अथ वा वधूसयान स्त्रीवाहन तस्या अभिगमनायोपस्थित भवेत् । वा अथ वा प्रवरजनयोग्यं सद्विधिवशाद्दैवबलाद्वहिर्नेतव्य भवेत् । विविक्तत्वात्परिजनादिराहित्यात् शून्य मम खलु दैवविहित दैवप्रापित भवेत् । सदेहालकार । शिखरिणी वृत्तम्] ॥ ४ ॥ **किमित्यादि** । गाथा । [किं विश्रद्धा असरब्धा गच्छथ । य स गोपालदारको बद्ध स नरपतिहृदय च बन्धन चापि सम युगपदेव भित्त्वा व्रजति] ॥ ५ ॥ पुरत्थिमे पूर्वस्मिन् । [प्रतोलीद्वारे रथ्यामुखे । पूर्वनगरद्वारे इत्यर्थ ।] आगच्छतेति । गाथापञ्चकम् । [विश्वस्ता सुविश्रब्धा आगच्छत । लघु द्रुत कुरुत कार्यं । निर्वहत] ॥६॥ **उद्यानेष्विति** ॥ ७ ॥ रे रे इति ॥ ८ ॥ **कस्याष्टम इति** । **भणेति** । [युग्मम् । अष्टम जन्मराशितोऽष्टमराशिस्थ । एवमुत्तरत्रापि । भार्गवग्रह शुक्र. । भूमिसुतो

स्थावरक चेट—आज्ञप्तोऽस्मि राजश्यालकसंस्थानेन—स्थावरक प्रवहणं गृहीत्वा पुष्पकरण्डक जीर्णोद्यानं त्वरितम् आगच्छेति । भवतु । तत्रैव गच्छामि ।—वहत बलीवर्दौ वहतम् । (परिक्रम्यावलोक्य च ।) कथ ग्रामशकटै रुद्धो मार्ग । किमिदानीमत्र करिष्यामि । (साटोपम ।) अरे रे अपसरत अपसरत । (आकर्ण्य ।) किं भणथ—एतत्कस्य प्रवहणमिति । एतद्राजश्यालकसस्थानस्य प्रवहणम् । तच्छीघ्रमपसरत । (अवलोक्य ।) कथमेषोऽपर सभिकमिव मा प्रेक्ष्य सहसैव द्यूतपलायित इव द्यूतकरोऽपवार्यात्मानमन्यतोऽपक्रान्त । तत्क पुनरेष । अथ वा किं ममैतेन । त्वरित गमिष्यामि । अरे रे ग्राम्या अपसरत अपसरत । किं भणथ—मुहूर्तक तिष्ठ । चक्रपरिवृत्ति देहीति । अरे रे राजश्यालकसस्थानस्याहं शूरश्चक्रपरिवृत्ति दास्यामि । अथ वैष एकाकी तपस्वी । तदेव करोमि । एतत्प्रवहणमार्यचारुदत्तस्य वृक्षवाटिकाया पक्षद्वारके स्थापयामि । (इति प्रवहण सस्थाप्य ।) एषोस्म्यागत । (इति निष्क्रान्त ।) (आणत्तम्हि लाअशालअशठाणेण—थावलआ पवहण गेण्हिअ पुप्फकलण्डअ जिण्णुज्जाण तुलिद आअच्छेहि त्ति । भोदु । तहिं ज्जेव गच्छामि ।—वहध बइल्ला वहध । कध गामशअलेहिं लुद्धे मग्गे । किं दाणिं एत्थ कलइश्शम् । अले ले ओशलध ओशलध । किं भणाध—एशे कश्शकेलके पवहणे त्ति । एशे लाअशालअशठाणकेलके पवहणम् । ता शिग्घ ओशलध । कध एशे अवले शहिअ विअ म पेक्खिअ शहश ज्जेव जूदपलाइदे विअ जूदिअले ओहालिअ अत्ताणअ अण्णदो अवक्कन्ते । ता को उण एशे । अध वा किं मम एदिणा । तुलिद गमिश्शम् । अले ले गामेलुआ ओशलध ओशलध । किं भणाध—मुहुत्तअ चिट्ठ । चक्कपलिवट्टिं देहित्ति । अले ले लाअशालअशठाणकेलके हगे शूले चक्कपलिवट्टिं दइश्शम् । अध वा एशे एआई तवश्शी । ता एव्व कलेमि । एद पवहण अज्जचालुदत्तश्श रुक्खवाडिआए पक्खदुआलए थावेमि । एशे म्हि आअदे ।)

चेटी—आर्ये नेमिशब्द इव श्रूयते । तदागत प्रवहणम् । (अज्जए णेमिसद्दो विअ सुणीअदि । ता आअदो पवहणो ।)

वसन्तसेना—चेटि गच्छ । त्वरते मे हृदयम् । तदादिश पक्षद्वारम् । (हञ्जे गच्छ । तुवरदि मे हिअअम् । ता आदेसेहि पक्खदुआलम् ।)

चेटी—एत्वेत्वार्या । (एदु एदु अज्जआ ।)

वसन्तसेना—(परिक्रम्य ।) चेटि विश्राम्य त्वम् । (हञ्जे वीसम तुमम् ।)

चेटी—यदार्याऽऽज्ञापयति । (इति निष्क्रान्ता ।) (ज अज्जआ आणवेदि ।)

वसन्तसेना—(दक्षिणाक्षिस्पद सूचयित्वा प्रवहणमधिरुह्य च ।) किं न्विद स्फुरति दक्षिण लोचनम् । अथ वा चारुदत्तस्यैव दर्शनमनिमित्त प्रमार्जयिष्यति । (किं ण्णेद फुरदि दाहिण लोअणम् । अध वा चारुदत्तस्स ज्जेव दसण अणिमित्त पमज्जइस्सदि ।)

STHA'VARAKA CHETA—Samsthanaka, the King's brother-in-law, has ordered me—"Sthavaraka, take the car and come quickly to the old garden, *Pushpakarandaka* ' Well, then, I'll just go there —Speed on, bullocks, speed on ! (*Driving on and observing*) How ! The village carts have blocked the road ! Now, what shall I do here ? (*Haughtily*) You there get out, get out (of the way) ! (*Listening*) What do you ask—"Whose car is that " ? This is the car of Samsthanaka, the King's brother in-law ! So get out (of the way) quickly ! (*Seeing*) How ! Here's a person who, on seeing me, suddenly concealed himself and made off in another direction, like a gambler, (who is) running away from the game, (making off) at the sight of the gambling-master ! So who may he be ? Or, what have I to do with him ? I'll go on quickly You there, yokels, get out, get out (of my way) ! What do you say—"Stop awhile, and give a turn to this wheel " ? Eh, you ! Am I, the brave (servant) of Samsthanaka, the King's brother-in-law, to help you to a twist of the wheel ? Or rather, he is alone, poor chap So I'll manage thus I'll stop this car near the side-door of the garden of the noble Charudatta (*Stopping the car accordingly*) Here I am coming ! (*Exit*)

THE MAID—Madam, a sound like that of the rims (of wheels) is heard So the carriage must have come

VAS —Maid, go, my mind is in a hurry, so tell me (the way to) the side door

THE MAID—Come (this way), madam, come !

VAS—(*Walking about*) Girl, you may (now) retire

THE MAID—As your ladyship orders. (*Exit*)

VAS—(*Showing that her right eye throbs, and mounting the car*) Why, I wonder, does this right eye of mine throb ? Or, rather the sight of Charudatta himself will dispel (all) evil omens !

मङ्गल । जीवो गुरु । सूर सूर्यस्तत्सुत शनि । एते ग्रहा उक्तस्थानस्थिता अत्यन्तानिष्टा जीवितापहा । गोपालदारकमपहृरत कस्य मृत्युरुपस्थित इत्यर्थ । अष्टमसूर्यफल मरणम । चतुर्थचन्द्रफल कुक्षिरोग । षष्ठशुक्रफल बुद्धिहानि । पञ्चममङ्गलफल क्षति । षष्ठगुरुफल शोक शत्रुपीडा च । नवमशनैश्चरफलमथनाश । अत्र बादरायण —'हुतवहभयमारश्चन्द्रज सौख्यमुग्र धनहरणमथार्किर्भार्गवश्चार्थलाभम् । मरणमथ पतङ्ग स्थाननाश सुरेज्य सृजति निधनसस्थो नेत्ररोग च चन्द्र ।

(प्रविश्य ।)

स्थावरक चेट—अपसारिता मया शकटा । तद्यावद्गच्छामि । (इति नाट्येनाधिरुह्य चालयित्वा । स्वगतम् ।) भारवत्प्रवहणम् । अथ वा चक्रपरिवर्तनेन परिश्रान्तस्य भारवत्प्रवहण प्रतिभासते । भवतु । गमिष्यामि ।—यात गावौ यातम् । (ओशालिदा मए शअडा । ता जाव गच्छामि । भालिके पवहणे । अध वा चक्कपलिवट्टिआए पलिश्शन्तश्श भालिके पवहणे पडिभाशेदि । भोदु । गमिश्शम् । —जाध गोणा जाध ।)

(नेपथ्ये ।)

अरे रे दौवारिका अप्रमत्ता स्वेषु स्वेषु गुल्मस्थानेषु भवत । एषोऽद्य गोपालदारको गुप्ति भङ्क्त्वा गुप्तिपालक व्यापाद्य बन्धन भित्त्वा परिभ्रष्टोऽप-क्रामति । तद्गृह्णीत गृह्णीत । (अरे रे दोवारिआ अप्पमत्ता सएसु सएसु गुम्मट्ठाणेसु होध । एसो अज्ज गोवालदारओ गुत्तिअ भञ्जिअ गुत्तिवालअ वावादिअ बन्धण भेदिअ परिब्भट्ठो अवक्कमदि । ता गेण्हध गेण्हध ।)

(प्रविश्यापटीक्षेपेण सभ्रान्त एकचरणलग्ननिगडोऽवगुण्ठित
आर्यक परिक्रामति ।)

चेट—(स्वगतम् ।) महान्नगर्या सभ्रम उत्पन्न । तत्त्वरित त्वरित गमिष्यामि । (इति निष्क्रान्त ।) (महन्ते णअलीए शभमे उप्पण्णे । ता तुलिद तुलिद गमिश्शम् ।)

आर्यक—

हित्वाऽह नरपतिबन्धनापदेश-
व्यापत्तिव्यसनमहार्णव[1] महान्तम् ।
पादाग्रस्थितनिगडैकपाशकर्षी[2]
प्रभ्रष्टो गज इव बन्धनाद्भ्रमामि ॥ १ ॥

भो अह खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषादानीय विशसने गूढागारे बन्धनेन बद्ध । तस्माच्च प्रियसुहृच्छर्विलकप्रसादेन बन्धनात्परिभ्रष्टोऽस्मि । (अश्रूणि विसृज्य ।)

भाग्यानि मे यदि तदा मम कोऽपराधो
यद्वन्यनाग इव सयमितोऽस्मि तेन ।
दैवी च सिद्धिरपि लङ्घयितु न शक्या
गम्यो नृपो बलवता सह को विरोध ॥ २ ॥

तत्कुत्र गच्छामि मन्दभाग्य । (विलोक्य ।) इद कस्यापि साधोरना-वृतपक्षद्वार गेहम् ।

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१ महार्हण २ पाशकर्षम्.

(*Entering*)

STHAVARAKA CHETA—I have cleared off these (blocking) carts. So then I'll proceed (*Shows that he mounts and drives, to himself*) The vehicle is heavy ! Or rather, it appears heavy to me as I have been fatigued with turning that wheel All right I'll proceed — Push on, bullocks, push on !

(*Behind the curtains*)

O you (all) gate-keepers ! Keep a vigilant watch at your respective guard po ts ! For now this cowherd's son (Aryaka) has broken through the prison by killing his jailor, he has cut his chains, and has given us the slip, he is escaping ! So capture him, do capture him !

(*Then enter with a toss of the curtain in great hurry, A'ryaka, veiled, and with a chain still clinging to one foot, he walks about*)

CHETA — (*To himself*) There has sprung up a great commotion in the city So I'll go very quickly. (*Exit*)

ARYAKA—

Like an elephant that has broken loose from his tying-post, I am (now) wandering about, dragging the one remaining fetter of the chain clinging to the forepart of my foot, having escaped from the terrible great ocean of the calamity of death (commonly) called 'the king s prison' (1)

Oh ! I was forsooth brought from the cowherd's hamlet by king Palaka, frightened by the prophecy of a seer, and was then kept bound with a chain in a secret death-dealing dungeon And I have (now) escaped from that imprisonment by the favour of my dear friend, Sarvilaka (*Shedding tears*)

If I do possess (future) good luck, then what fault is it of mine, that he should have imprisoned me, as one does a wild elephant ? And moreover, one cannot oppose the workings of Destiny (But still), the king is one to whom all pay homage, what hostility can there be against (such) a powerful person ? (2)

So then, where shall I, the unlucky one, go ? (*Seeing*) Here is the house of some good man, with its side-door open !

सूक्ष्मा शास्त्रविबोधिकामपि धिय मूढा करोत्यङ्गिरा घोरा दु खपरपरा दिनकर कुक्ष्यामय चन्द्रमा । सौम्यो रोगविनाशमिच्छति नृणा रोगक्षय भार्गवो भौम शत्रुभय चतुर्थभवने सौरिश्च वित्तक्षयम् ॥ स्थिताः षष्ठे राशौ दिनकरमहीजार्कतनया

इद गृह भिन्नमवत्तखण्डो[1] विशीर्णसंधिश्च महाकपाट ।
ध्रुव कुटुम्बी व्यसनाभिभूता दशां प्रपन्नो मम तुल्यभाग्य ॥ ३ ॥

तदत्र तावत्प्रविश्य तिष्ठामि ।

(नेपथ्ये ।)

यात गावौ यातम् । (जाध गोणा जाध ।)

आर्यक —(आकर्ण्य ।) अये प्रवहणमित एवाभिवर्तते ।

भवेद्गोष्ठीयान न च विषमशीलैरधिगत
वधूसयान वा तदभिगमनोपस्थितमिदम् ।
बहिर्नेतव्य वा प्रवरजनयोग्य विधिवशा
द्विविक्तत्वाच्छून्य मम खलु भवेद्दैवविहितम् ॥ ४ ॥

(तत प्रवहणेन सह प्रविश्य ।)

वर्धमानक चेट—आश्चर्यम । आनीतं मया यानास्तरणम् । रदनिके निवेदयार्यायै वसन्तसेनायै—अवस्थित सज्ज प्रवहणमधिरुह्य पुष्पकरण्डक जीर्णोद्यान गच्छत्वार्या । (हीमाणहे । आणीदे मए जाणत्थलके । लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—अवत्थिदे शज्जे पवहणे अहिलुहिअ पुप्फकलण्डअ जिण्णुज्जाण गच्छदु अज्जआ ।)

आयक —(आकर्ण्य ।) गणिकाप्रवहणमिदम् । बहिर्यान च । भवतु । अधिरोहामि । (इति स्वैरमुपसर्पति ।)

चेट —(श्रुत्वा ।) कथ नूपुरशब्द । तदागता खल्वार्या । आर्ये इमौ नासिकारज्जुकटुकौ बलीवर्दौ । तत्पृष्ठत एवारोहत्वार्या । (कध णेउलशद्दे । ता आअदा क्खु अज्जआ । अज्जए इमे णश्शालज्जुकडुआ बइल्ला । ता पिट्ठदो[2] ज्जेव आलुहदु अज्जआ ।)

(आर्यकस्तथा करोति ।)

चेट —पादोत्फालचालितानां नूपुराणा विश्रान्त शब्द । भाराक्रान्त च प्रवहणम । तथा तर्कयामि सांप्रतमार्ययाऽऽरूढया भवितव्यम् । तद्गच्छामि ।—यात गावौ यातम् । (इति परिक्रामति ।) (पादुप्फालचालिदाण णेउलाण वीशन्तो शद्दो । भलक्कन्ते अ पवहणे । तधा तक्केमि शपद अज्जआए आलूढाए होदव्वम् । ता गच्छामि ।—जाध गाणा जाध ।)

(प्रविश्य ।)

वीरक —अरे रे अरे जय जयमान चन्दनक-मङ्गल-पुष्पभद्र-प्रमुखा ।

किं गच्छथ विश्रब्धा य स गोपालदारको बद्ध ।
भित्त्वा सम व्रजति नरपतिहृदय च बन्धन चापि ॥ ५ ॥

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१ मनायतार्गलम् २ पिश्टदो

This house is in ruins, and this big panel of its gate has no belt fixed to it, and is cracked at its joints Surely this householder, whose fortunes resemble mine, must have been (recently) reduced to a wretched (i e penniless) condition! (3)

(*Behind the curtains*)

Push on, bullocks, push on!

ARYAKA—(*Listening*) Ah! A carriage is coming in this very direction!

Can it be the carriage of a picnic-party, not occupied by ill natured people? Or perhaps it is a bride s carriage, arriving to take her away Or by good luck, it is to be taken outside (the city), intended for some high personage As it is unattended I fervently hope that it may be empty, sent unto me by my good luck! (4)

(*Then entering with the chariot*)

VARDHAMA NAKA CHETA—Fine! I have brought those carriage-cushions O Radanika, tell her ladyship Vasantasena, that she may get into the carriage which stands (here) ready, and proceed to the old garden *Pushpakarandaka*

ARYAKA----(*Listening*) This carriage belongs to a courtesan, and it is to go outside (the city) All right, I'll mount it (*Approaches gently*)

CHETA—(*Hearing*) How! These are anklets jingling! So her ladyship must have come --Madam, these bullocks are restive on account of their (new) nose rope So you should mount it from the back

(Aryaka *does accordingly*)

CHETA--The jingling of the anklets shaken by the movement of the feet has (now) ceased, and the carriage has become heavy So I take it that her ladyship must have now mounted. So then I'll proceed --Speed on, bullocks, speed on! (*Drives on*)

(*Entering*)

VIRAKA--Ho, there! You, Jaya, Jayamana Chandanaka, Mangala Pushpabhadra, and the rest!

How is it that you are walking about at ease? That cowherd's son who was put in jail,—he is escaping, having simultaneously broken the heart of the king and his chains! (5)

अरे पुरस्तात्प्रतोलीद्वारे तिष्ठ त्वम् । त्वमपि पश्चिमे त्वमपि दक्षिणे त्वमप्युत्तरे । योऽप्येष प्राकारखण्ड एनमधिरुह्य चन्देनेन सम गत्वाऽवलोकयामि । एहि चन्दनक एहि । इतस्तावत् ।

(अरे रे अरे जअ-जअमाण-चन्दणअ-मङ्गल फुल्लभद्द-प्पमुहा ।

किं [१]अच्छव वीसद्धा जो सो गोवालदारओ बद्धो ।
भेत्तूण सम वच्चइ णरवइहिअअ अ बन्धण चावि ॥

अले पुरत्थिमे पदोलीदुआरे चिट्ठ तुमम् । तुम पि पच्छिमे तुम पि दक्खिणे तुम पि उत्तरे । जो वि एसो पाआरखण्डो एद अहिरुहिअ चन्दणेण सम गदुअ अवलोएमि । एहि चन्दणअ एहि । इदो दाव ।)

(प्रविश्य सभ्रान्त ।)

चन्दनक —अरे रे वीरक-विशल्य भीमाङ्गद-दण्डकालक दण्डशूर प्रमुखा ।

आगच्छत विश्वस्तास्त्वरित यतध्व लघु कुरुत ।
लक्ष्मीर्येन न राज्ञ प्रभवति गोत्रान्तर गन्तुम् ॥ ६ ॥

(अरे रे वीरअ-विसल्ल-भीमङ्गअ दण्डकालअ-दण्डसूरप्पमुहा ।

आअच्छध वीसत्था तुरिअ जत्तेह लहु करेज्जाह ।
लच्छी जेण ण रण्णो पहवइ गोत्तन्तरं गन्तुम् ॥)

अपि च ।

उद्यानेषु सभासु च मार्गे नगर्यामापणे घोषे ।
त तमन्वेषयत त्वरितं शङ्का वा जायते यत्र ॥ ७ ॥
रे रे वीरक किं किं दर्शयसि भणसि तावद्विश्रब्धम् ।
भित्त्वा च बन्धनक क स गोपालदारक हरति ॥ ८ ॥
कस्याष्टमो दिनकर कस्य चतुर्थश्च वर्तते चन्द्र ।
षष्ठश्च भार्गवग्रहो भूमिसुत पञ्चम कस्य ॥ ९ ॥
भण कस्य जन्मषष्ठो जीवो नवमस्तथैव सूरसुत ।
जीवति चन्दनके क स गोपालदारक हरति ॥ १० ॥

(अवि अ ।

उज्जाणेसु सहासु अ मग्गे णअरीअ आवणे घोसे ।
त त जोहह तुरिअ सङ्का वा जाअए जत्थ ॥
रे रे वीरअ किं किं दरिसेसि भणाहि दाव वीसद्धम् ।
भेत्तूण अ बन्धणअ को सो गोवालदारअ हरइ ॥

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१ 'स्थ,' 'तिष्ठथ,' इति च्छायाया०

Eh, you, stand at the eastern gate of the main street ! And you, too, at the western,--and you at the southern,—and you at the northern ! And this part of the rampart here,—to the same I'll go and mount, and observe (the place around) in the company of Chandanaka Come, Chandanaka, come ! This way, here !

(*Entering, in excitement*)

CHANDANAKA—Ho, there ! Viraka, Visalya, Bhimangada, Dandakalaka, Dandasura, and the rest of you !

Come confidently, strive quickly and make haste, so that Royalty will be unable to move to another family ! (6)

And moreover—

In gardens, in gambling saloons, on roads, in the city, in markets, and in stables,—quickly search every person about whom you may have a suspicion ! (7)

Oh, O Viraka ! What—what do you want me to see ? You may speak without hesitation Who is he that is rescuing that cowherd's son, having cut asunder his fetters ? (8)

Who has the Sun in the eighth mansion (in his horoscope) ? —or the Moon in the fourth, or the planet Venus in the sixth, or Mars, the son of the Earth, in the fifth ? (9)

Say, who has Jupiter in the sixth mansion of his birth-horoscope, or Saturn, the son of the Sun, in the ninth ? Who is he that is rescuing that cowherd's son, while Chandanaka is alive ? (10)

बुधश्चन्द्रश्चैव प्रचुरधनधान्यानि ददति । समृद्धिं शत्रूणा मनसिजविषाद सुरगुरु-र्भृगुर्नाश कुर्याद्युवतिकृतवैर च परमम् ।। दौर्भाग्य शशलाञ्छन क्षितिसुतश्चोद्विग्नता चेतस ' इत्यादि । 'धर्मस्थाने दिनकरसुतो नाशमर्थस्य कुर्यात्' इत्यादि । अत्र पृथ्वी-धरोक्तश्लोकाशा सम्यक्तया नोपलभ्यन्ते इति न निवेशिता । ते बृहत्संहिताया द्रष्टव्या ।। ९ ।। १० ।। अपहरतीत्यादि । गाथा । खुटित छिन्नबन्ध इत्यर्थे प्राकृतम् ।। ११ ।। अपवारितमित्यादि । गाथा । उद्घाटित प्रवहणम् । एव तावद्विचारय कस्य कुत्र वा प्रवसित प्रवहणमिति ।। १२ ।। कस्तमिति । द्वावेवेति । गाथाद्वयम् । [गुणा-नामरविन्द कमल मधुन इव निवासस्थानम् । यद्वा गुणा अरविन्द इव यस्य । शीलस्य मृगाङ्क चन्द्रमिव स्थितम् । आपन्नाना विपद्ग्रस्ताना शरणमागताना वा मोक्ष दु ख-मुक्तिस्थानम् । यद्वा] आपन्नदु खस्य मोक्षो यतस्त चतु सागरसारक रत्नम् । [तिलक

कस्सट्टमो दिणअरो कस्स चउत्थो अ वट्टए चन्दो ।
छट्ठो अ भग्गवगहो भूमिसुओ पञ्चमो कस्स ॥
भण कस्स जम्मछट्ठो जीवो णवमो तहेअ सूरसुओ ।
जीअन्ते चन्दणए को सो गोवालदारअ हरइ ॥)

वीरक —भट चन्दनक ।

अपहरति[1] कोऽपि त्वरित चन्दनक शपे तव हृदयेन ।
यथाऽर्धोदितदिनकरे गोपालदारक खुटित[2] ॥ ११ ॥

(भट्ट चन्दणआ ।

अवहरइ कोवि तुरिअ चन्दणअ सवामि तुज्ज हिअएण ।
जह अद्धुइददिणअरे गोवालअदारओ खुडिदा ॥)

चेट —यात गावौ यातम् । (जाव गोणा जाव ।)

चन्दनक —(दृष्ट्वा ।) अरे रे पश्य पश्य ।

अपवारित प्रवहण व्रजति मध्येन राजमार्गस्य ।
एतत्तावद्विचारय कस्य कुत्र प्रोषित प्रवहणमिति ॥ १२ ॥

(अरे रे पेक्ख पेक्ख ।

ओहारिओ पवहणो वच्चइ मज्झेण राअमग्गस्स ।
एद दाव विआरह कस्स कहिं पवसिओ पवहणोत्ति ॥)

वीरक —(अवलोक्य ।) अरे प्रवहणवाहक मा तावदेतत्प्रवहण वाहय । कस्यैतत्प्रवहणम् । को वेहारूढ । कुत्र वा व्रजति । (अरे पवहणवाहआ मा दाव एव पवहण वाहेहि । कस्सकेरक एद पवहणम् । को वा इध आरूढो । कहिं वा वज्जइ ।)

चेट —एतत्खलु प्रवहणमार्यचारुदत्तस्य । इहार्या वसन्तसेनाऽऽरूढा । पुष्पकरण्डक जीर्णोद्यान क्रीडितु चारुदत्तस्य नीयते । (एशे क्खु पवहणे अज्जचालुदत्ताहकेलके । इध अज्जआ वशन्तशेणा आलूढा । पुप्फकरण्डअ जिण्णुज्जाण कीलिदु चालुदत्तश्श णीअदि ।)

वीरक —(चन्दनकमुपसृत्य ।) एष प्रवहणवाहको भणति—आर्यचारुदत्तस्य प्रवहणम् । वसन्तसेनाऽऽरूढा । पुष्पकरण्डक जीर्णोद्यान नीयत इति । (एसो पवहणवाहओ भणादि—अज्जचालुदत्तस्स पवहण । वशन्तशेणा आलूढा । पुप्फकरण्डअ जिण्णुज्जाण णीअदि त्ति ।)

चन्दनक —तद्गच्छतु । (ता गच्छदु ।)

वीरक —अनवलोकित एव । (अणवलोइदो ज्जेव ।)

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१ अवह० २ खण्डित

VIRAKA—Soldier Chandanaka !

I swear by your heart, O Chandanaka, that someone must be carrying off that cowherd's son, for he was found missing when the sun was just half risen (11)

CHETA—Push on, bullocks, push on !

CHAND—(*Seeing*) Eh, there ! Just see--see !

A closed carriage is being driven along the middle of the high road, so just inquire to whom it belongs, and where it is going (12)

VIRAKA—(*Seeing*) You, driver of the car, just stop driving that carriage ! To whom does it belong ? And who is seated inside ? And whither is it going ?

CHETA—Well, this carriage belongs to the noble Charudatta Her ladyship Vasantasena is seated within And she is being taken to the old garden *Pushpakarandaka*, for sporting with Charudatta

VIRAKA—(*Approaching* Chandanaka) This carriage-driver says that the car belongs to the noble Charudatta, that Vasantasena is inside, and that she is being taken to the old garden *Pushpakarandaka*

CHAND —Then allow it to go

V'IRAKA—Without being inspected at all ?

भूतो अलकारभूतो। धर्मनिधि पुण्यैकसचय:] ॥ १३ ॥ १४ ॥ **जानामीति** । गाथा । [राजकार्ये राज्ञ प्राप्ते कार्ये कर्तव्यत्वेनोपस्थिते ।] प्राप्ते चेति चकार. पुनरर्थे ॥१५॥ **एकेति** ॥ १६ ॥ तन्त्रिलश्चिन्तापर । **भीमस्येति** । [भीमस्य शस्त्र विना बाहुभ्या-मेव युध्यमानस्य।] व्यायच्छत परपरिभव कुर्वत ॥ १७ ॥ **त्यजतीति** ॥ १८ ॥ पत्त्ररथ पक्षी । शाकुनिकस्य पक्षिणा हन्तु । **भीताभयेति** । गाथा । भीतेभ्य. अभय-प्रदान ददत परोपकारे निरतस्य ॥ १९ ॥ परिभूता रथाधिरोहणेन धर्षिता । **सभ्रमे-त्यादि** । गाथा । [त्वमपि धीरोऽपि । सभ्रमेण भयव्याकुलतया घर्घर कण्ठो यस्य।] यस्त्व जातोऽसि ॥ २० ॥ [कर्णाटकलह मिथ्याकलह तस्य प्रयोग करोमि।] **जानन्नपीति** । गाथा । [शीलविभवेन मम शीलस्य विभवेन औन्नत्येन]॥ २१ ॥ सज्ञा ददातीति जात्युचितक्रियाभिनय । **शीर्णेत्यादि** । गाथा [शीर्णं शिलातलं क्षुरादितेजनशिलाखण्ड हस्ते यस्य स शीर्णशिलातलहस्त । पुरुषाणा कूर्चं-ग्रन्थिसस्थापन सम्यक्स्थापक । अनेन पर्यायेण नापितजातिर्दर्शिता] ॥ २२ ॥ **जातिस्तवेति** । गाथा । [करटकस्य वाद्यविशेषस्य भ्राता । अत्र चर्मावगुण्ठित-

चन्दनक —अथ किम् । (अध इ ।)

वीरक —कस्य प्रत्ययेन । (कस्स पच्चएण ।)

चन्दनक —आयचारुदत्तस्य । (अज्जचारुदत्तस्स ।)

वीरक —क आर्यचारुदत्त का वा वसन्तसेना येनानवलोकित व्रजति । (को[1] अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवलोइद वच्चदि ।)

चन्दनक —अरे आर्यचारुदत्त न जानासि न वा वसन्तसेनाम् । यद्यार्यचारुदत्त वसन्तसेना वा न जानासि तदा गगने ज्योत्स्नासहित चन्द्रमपि त्व न जानासि ।

> कस्त गुणारविन्द शीलमृगाङ्क जनो न जानाति ।
> आपन्नदुःखमोक्ष चतु सागरसार रत्नम् ॥ १३ ॥
> द्वावेव पूजनीयाविह नगर्यां तिलकभूतौ च ।
> आर्या वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥ १४ ॥

(अरे अज्जचारुदत्तं ण जाणासि ण वा वसन्तसेणिअम् । जइ अज्जचारुदत्तं वसन्तसेणिअ वा ण जाणासि ता गअणे जोण्हासहिद चन्द पि तुम ण जाणासि ।

> कों तं गुणारविन्द शीलमिअङ्क जणो ण जाणादि ।
> आवण्णदुक्खमोक्ख चउसाअरसारअ रअणम् ॥
> दो ज्जेव[2] पूअणीआ इह णअरीए तिलअभूदा अ ।
> अज्जा वसन्तसेणा धम्मणिही चारुदत्तो अ ॥)

वीरक —अरे चन्दनक ।

> जानामि चारुदत्त वसन्तसेना च सुष्ठु जानामि ।
> प्राप्ते च राजकार्ये पितरमप्यह न जानामि ॥ १५ ॥

(अरे चन्दणआ ।

> जाणामि चारुदत्त वसन्तसेण अ सुट्ठु जाणामि ।
> पत्ते अ राअकज्जे पिदर पि अह ण जाणामि ॥)

आर्यक —(स्वगतम् ।) अय मे पूर्ववैरी । अय मे पूर्वबन्धु । यत ।

> [3]एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।
> विवाहे च चितायां च यथा हुतभुजोर्द्वयो ॥ १६ ॥

चन्दनक —त्व तन्त्रिल सेनापती राज्ञ प्रत्ययित । एतौ धारितौ मया बलीवर्दौ अवलोकय । (तुम तन्तिलो सेणावई रण्णो पच्चइदो । एदे धारिदा मए बइल्ला अवलोएहि ।)

वीरक —त्वमपि राज्ञ प्रत्ययितो बलपति । तस्मात्त्वमेवावलोकय । (तुम पि रण्णो पच्चइदो बलवई । ता तुम ज्जेव अवलोएहि ।)

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१ को स २ चेव्व ३ एकाकार्य

CHAND —Yes Why not ?

VIRAKA—Trusting whom ?

CHAND —The noble Charudatta

VIRAKA—Who is the noble Charudatta or Vasantasena, that it is to go uninspected ?

CHAND —Ah ! Don't you know the noble Charudatta, nor Vasantasena ? If you don't know the noble Charudatta, nor Vasantasena, then you don't know even the moon in the sky, with its light !

What person does not know that Charudatta, whose virtues are like (i e , as charming as) lotuses, whose character is like (i e , as attractive as) the moon, who relieves the misery of the affected, and who is (as it were) a jewel, the essence of the four oceans ? (13)

In this city only two persons deserve to be honoured, and are an ornament to it, *viz* , her ladyship Vasantasena, and Charudatta, the store of righteousness (14)

VIRAKA—O Chandanaka !

I know Charudatta, and I know Vasantasena, too, quite well But, when the king's business is to be done, I don't know even my own father ! (15)

ARYAKA—(*To himself*) This person (Viraka) must have been my past enemy, and this one (Chandanaka) my past friend, since—

Although appointed to discharge the same function, these two do not behave in the same manner, just like the two fires, the one at a wedding and the other at a funeral (16)

CHAND —You are an investigating officer in the army, trusted by the king I have held these bullocks , you may (therefore) inspect

VIRAKA—You, too, are an officer in the army, trusted by the king So you may inspect yourself

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व्याधाना मातापितृत्वाद्यारोपणेन भङ्ग्यन्तरेण चर्मकारजातिरुक्ता ।] ॥ २३ ॥ अये इति । [पुंसो दक्षिणबाहुस्पन्द सौभाग्यसूचक] ॥ २४ ॥ अत्रेति । [प्रत्ययिता राज्यलाभेन सिद्धादेशे जातविश्वासा । लुब्ध द्रव्यगृध्नु] सत्र भणामि ॥ २५ ॥

चन्दनक—मयाऽवलोकितं त्वयाऽवलोकितं भवति। (मए अवलोइदं तुए अवलोइदं भोदि।)

वीरक—यत्त्वयाऽवलोकितं तद्राज्ञा पालकेनावलोकितम्। (जं तुए अवलोइदं तं रण्णा पालएण अवलोइदम्।)

चन्दनक—अरे उन्नमय धुरम्। (अरे उण्णामेहि धुरम्।)

(चेटस्तथा करोति।)

आर्यक—(स्वगतम्।) अपि रक्षिणो मामवलोकयन्ति। अशस्त्रश्चास्मि मन्दभाग्यः। अथ वा।

भीमस्यानुकरिष्यामि बाहुः शस्त्रं भविष्यति।
वरं व्यायच्छतो मृत्युर्न गृहीतस्य बन्धने॥ १७॥

अथ वा साहसस्य तावदनवसरः।

(चन्दनको नाट्येन प्रवहणमारुह्यावलोकयति।)

आर्यक—शरणागतोऽस्मि।

चन्दनक—(संस्कृतमाश्रित्य।) अभयं शरणागतस्य।

आर्यक—

त्यजति किल तं जयश्रीर्जहति च मित्राणि बन्धुवर्गश्च।
भवति च सदोपहास्यो यः खलु शरणागतं त्यजति॥ १८॥

चन्दनक—कथमार्यको गोपालदारकः श्येनवित्रासित इव पत्ररथः शाकुनिकस्य हस्ते निपतितः। (विचिन्त्य।) एषोनपराधः शरणागतः आर्यचारुदत्तस्य प्रवहणमारूढः प्राणप्रदस्य मे आर्यशर्विलकस्य मित्रम्। अन्यतो राजनियोगः। तत्किमिदानीमत्र युक्तमनुष्ठातुम्। अथ वा यद्भवतु तद्भवतु। प्रथममेवाभयं दत्तम्।

भीताभयप्रदानं ददतः परोपकाररसिकस्य।
यदि भवति भवतु नाशस्तथाऽपि खलु लोके गुण एव॥ १९॥

(सभयमवतीर्य।) दृष्ट आर्यः—(इत्यर्धोक्ते[1]।) न, आर्या वसन्तसेना। तदेषा भणति—युक्तं न्विदं सदृशं न्विदं यदहमार्यचारुदत्तमभिसर्तुं गच्छन्नी राजमार्गे परिभूता। (कधं अज्जओ गोवालदारओ सेणवित्तासिदो विअ पत्तरहो साउणिअस्स हत्थे णिवडिदो। एसो अणवराधो सरणाअदो अज्जचारुदत्तस्स पवहणं आरूढो पाणप्पदस्स मे अज्जसव्विलअस्स मित्तम्। अण्णदो राअणिओओ। ता किं दाणिं एत्थ जुत्तं अणुचिट्ठिदुम्। अध वा जं भोदु तं भोदु। पढमं ज्जेव अभअं दिण्णम्।

भीदाभअप्पदाणं दत्तस्स परोवआररसिअस्स।
जइ होइ होउ णासो तहवि हु लोए गुणो ज्जेव्व॥

दिट्ठो अज्जो—ण, अज्जआ[2] वसन्तसेणा। तदो एसा भणादि—जुत्तं ण्णेदं सरिसं ण्णेदं जं अहं अज्जचारुदत्तं अहिसरिदुं गच्छन्ती राअमग्गे परिभूदा।)

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१ र्धोक्तेन. २ अज्जुआ

CHAND —If I inspect, would it be as good as being inspected by you ?

VIRAKA—What is inspected by you is (as though it were) inspected by king Palaka himself

CHAND —You there, raise up the yoke !

(Cheta *does so*)

ARYAKA—(*To himself*) Would the guards find me out ? Unlucky that I am, I am without weapons, too ! Or rather—

I shall imitate Bhima, my arm shall be my weapon ! It is better to die fighting, rather than in chains, as a prisoner (17)

Or rather, this is no time for rash enterprise

(Chandanaka *gesticulates mounting the carriage, and looks in*)

ARYAKA—I seek your protection, Sir !

CHAND —(*Speaking in Sanskrit*) Safety to one who seeks protection !

ARYAKA—

Whoever deserts a person that seeks his protection, he is forsaken by the goddess of success, by his friends, and by all his relatives, and he is always exposed to derision (everywhere) (18)

CHAND —How ! The cowherd's son Aryaka has, like a bird frightened by (i e flying from) a hawk, fallen into the hands of a fowler ! (*Reflecting*) [On one hand] this innocent man, seeking my protection and riding in the noble Charudatta's carriage, is the friend of the worthy Sarvilaka, who (once) saved my life. And on the other hand there is my official duty So now, what is the right thing to do under these circumstances ? Or rather, come what may I have already promised him freedom from fear

If ruin befalls a man who, intent on obliging others, promises safety to a frightened person, why, let it befall, but all the same, in the world it would be (regarded as) a righteous deed. (19)

(*Getting down in fear*) I have seen him—(*Leaving it half-said*)—no, her ladyship Vasantasena And she says—" Is it proper, is it becoming, that I should be insulted on the high road while going to meet the noble Charudatta ? "

चन्दन इति । तथा यदीत्यादि । राज्यप्राप्तिरूप ॥ २६ ॥ अभयमित्यादि । आर्या । ॥ २७ ॥ विरोधिदो विरोधित । पुत्रभ्रातृप्रभृतिभि सहित । तमार्यकमेव ।

इति प्रवहणविपर्यासो नाम षष्ठोऽङ्क ।

वीरक—चन्दनक अत्र मे सशय समुत्पन्न । (चन्दणआ एत्थ मह् ससओ समुप्पण्णो ।)

चन्दनक—कथ ते सशय । (कध दे ससओ ।)

वीरक—

सभ्रमघर्घरकण्ठस्त्वमपि जातोऽसि यत्त्वया भणितम् ।
दृष्टो मया खल्वार्य पुनरप्यार्या वसन्तसेनेति ॥ २० ॥

अत्र मेऽप्रत्यय ।

(सभमघग्घरकण्ठो तुम पि जादो सि ज तुए भणिदम् ।
दिट्ठो मए क्खु अज्जो पुणो वि अज्जा वसन्तसेणेत्ति ॥
एत्थ मे अप्पच्चओ ।)

चन्दनक—अरे कोऽप्रत्ययस्तव । **वय दाक्षिणात्या** अव्यक्तभाषिण । **खश-खत्ति खड खडठु बिड-कर्णाट-कर्ण-प्रावरण-द्राविड-चोल-चीन-बर्बर-खेर-खान-मुख-मधुघात-प्रभृतीना** म्लेच्छजातीनामनेकदेशभाषाभिज्ञा **यथेष्ट** मन्त्रयामहे दृष्टो दृष्टा वा । आर्य आर्या वा (अरे को अप्पच्चओ तुह । वअ दक्खिणत्ता अव्वत्तभासिणो । खस-खत्ति खड खडठु विलअ-कण्णाट-कण्ण-प्पावरणअ-दविड-चोल-चीण-बर्बर-खेर-खान मुख मधुघाद पहुदाण मिलिच्छजादीण अणेअदेसभासाभिण्णा जहेट्ठ मन्तआम दिट्ठो दिट्ठा वा अज्जो अज्जआ वा[१] ।)

वीरक—नन्वहमपि प्रलोकयामि । राजाज्ञैषा । अह राज्ञ प्रत्ययित । (ण अह पि पलोएमि । राअअण्णा एसा । अह रण्णो पच्चइदो ।)

चन्दनक—तत्किमहमप्रत्ययित. सवृत्त । (ता किं अह अप्पच्चइदो सवुत्तो ।)

वीरक—ननु स्वामिनियोग । (र्ण समिणिओओ ।)

चन्दनक—(स्वगतम् ।) आर्यगोपालदारक आर्यचारुदत्तस्य प्रवहणमधिरुह्यापक्रामतीति यदि कथ्यते तदाऽऽर्यचारुदत्तो राज्ञा शास्यते । तत्कोऽत्रोपाय । (विचिन्त्य ।) कर्णाटकलहप्रयोग करोमि । (प्रकाशम् ।) अरे वीरक मया चन्दनकेन प्रलोकित पुनरपि त्व प्रलोकयसि । कस्त्वम् । (अज्जगोवालदारओ अज्जचारुदत्तस्स पवहण अहिरुहिअ अवक्कमदित्ति जइ कहिज्जदि तदो अज्जचारुदत्तो रण्णा सासिज्जइ । ता को एत्थ उवाओ । कण्णाटकलहप्पओअ करेमि । अरे वीरअ मए चन्दणकेण पलोइद पुणो वि तुम पलोएसि । को तुमम् ।)

वीरक—अरे त्वमपि क । (अरे तुम पि को ।)

चन्दनक—पूज्यमानो मान्यमानस्त्वमात्मनो जाति न स्मरसि । (पूइज्जन्तो माणिज्जन्तो तुम अप्पणो जादिं ण सुमरेसि ।)

वीरक—(सक्रोधम् ।) अरे का मम जाति । (अरे का मह जादी ।)

चन्दनक—को भणतु । (को भणउ ।)

वीरक—भणतु । (भणउ ।)

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१ अस्मात्पर 'किं शब्दविचार । स्त्रीपुनपु सकव्याख्यानमप्रस्तुतम्' इत्य०ए०पु० ।

VIRAKA—Chandanaka, a suspicion has arisen in my mind about this.

CHAND —How is it that you entertain a suspicion ?

VIRAKA—

Your voice sounded hoarse with nervousness when you said 'I have seen him,' and immediately again, 'her ladyship Vasantsasena' (20)

So I can't believe (you) in this matter

CHAND —Ah, why should you not believe me ? We natives of the south speak indiscriminately We are conversant with the various dialects of different countries, as spoken by the Mlechchha (barbarian) tribes, such as Khasa, Khatti, Khada, Khadaththa, Vida, Karnata, Karna, Pravarana, Dravida, Chola, China, Barbara, Khera, Khana, Mukha, Madhughata, and the others and we speak as we please, saying either 'I have seen *him*', or 'I have seen *her*' (*i e* without distinction of gender)

VIRAKA—Still, let me also inspect, (for) such is the king's order, and I have the king's trust

CHAND —What, then, have I become one who is *not* trusted (by the king) ?

VIRAKA—Still, there's the king's order

CHAND —(*To himself*) If it were to get reported that the worthy cowherd's son escaped by riding in the carriage of the noble Charudatta, then our noble Charudatta would be punished by the king So, what is the remedy in this matter ? (*Pondering*). I shall stir up a quarrel after the manner of the people in Karnataka (*Aloud*) You, Viraka, are you going to re-inspect what has been inspected by *me*, Chandanaka ? Wko are you, eh ?

VIRAKA—Ho ! And who are *you* ?

CHAND —Honoured and respected as you are, you don't (now) remember your lineage

VIRAKA—(*Angrily*) Ho ! And what (do you think) is my lineage ?

CHAND —Who can say ?

VIRAKA—Speak

चन्दनक —अथ वा न भणामि । (अह वा ण भणामि ।)

जानन्नपि खलु जातिं तव च न भणामि शीलविभवेन ।
तिष्ठतु ममैव मनसि किं च कपित्थेन भग्नेन ॥ २१ ॥

(जाणन्तो वि हु ज जार्दि तुज्झ अ ण भणामि सीलविहवेण ।
चिट्ठउ महच्चिअ मणे किं च कइत्थेण भग्गेण ॥)

वीरक —ननु भणतु भणतु । (ण भणउ भणउ ।)

(चन्दनक सञ्ज्ञा ददाति ।)

वीरक —अरे किं न्विदम् । (अरे किं ण्णेदम् ।)

चन्दनक —

शीर्णशिलातलहस्त पुरुषाणा कूर्चग्रन्थिसंस्थापन ।
कर्तरीव्यापृतहस्तस्त्वमपि सेनापतिर्जात ॥ २२ ॥

(सिण्णसिलाअलहत्थो पुरिसाण कुच्चगण्ठिसंठवणो ।
कत्तरिवावुदहत्थो तुम पि सेणावई जादो ॥)

वीरक —अरे चन्दनक त्वमपि मान्यमान आत्मनो जातिं न स्मरसि । (अरे चन्दणआ तुम पि माणिज्जन्तो अप्पणाकेरिक जादिं ण सुमरेसि ।)

चन्दनक —अरे का मम चन्दनकस्य चन्द्रविशुद्धस्य जाति । (अरे का मह चन्दणअस्स च दविसुद्धस्स जादी ।)

वीरक —को भणतु । (को भणउ ।)

चन्दनक —भणतु भणतु । (भणउ भणउ ।)

(वीरको नाटयेन सञ्ज्ञां ददाति ।)

चन्दनक —अरे किं न्विदम् । (अरे किं ण्णेदम् ।)

वीरक —अरे शृणु शृणु ।

जातिस्तव विशुद्धा माता भेरी पिताऽपि ते पटह ।
दुर्मुख करटकभ्राता त्वमपि सेनापतिर्जात ॥ २३ ॥

(अरे सुणाहि सुणाहि ।
जादी तुज्झ विसुद्धा मादा भेरी पिदा वि दे पडहो ।
दुम्मुह करडअभादा तुम पि सेणावई जादो ॥)

चन्दनक —(सक्रोधम ।) अह चन्दनकश्चर्मकार । तत्प्रलोकय प्रवहणम् । (अह चन्दणआ चम्मारओ । ता पलोएहि पवहणम ।)

वीरक —अरे प्रवहणवाहक परिवर्तय प्रवहणम् । प्रलोकयिष्यामि । (अरे पवहणवाहआ पडिवत्तावेहि पवहणम् । पलोइस्सम् ।)

(चेटस्तथा करोति । वीरक [1]प्रवहणमारोढुमिच्छति । चन्दनक सहसा[2] केशेषु गृहीत्वा पातयति पादेन ताडयति च ।)

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१ नाटयेन प्र०. २ पादप्रहारेण दूरीकरोति वीरकम्

CHAND.—I'd rather *not* speak of it

Although I know what your lineage is, I do not speak it out, owing to the loftiness of my character. Let it (therefore) remain in my mind What is the good of breaking open a *Kapittha* fruit? (21)

VIRAKA—Nay, speak, out with it!

(Chandanaka *makes signs* [*indicative of his caste*]).

VIRAKA—Ho! What is that?

CHAND—

(Once) you held in your hand a broken piece of (whet-) stone, trimming the scrubby beards of men, your fingers busy with the scissors And (now) you have become an officer in the army! (22)

VIRAKA—You, Chandanaka, you too, the honoured one, don't remember your own parentage

CHAND—Ho! What is the parentage of *me*, Chandanaka, who am as pure as the moon?

VIRAKA—Who can say?

CHAND—Speak, out with it!

(Viraka *gesticulates and makes signs*)

CHAND—Ho! What is that?

VIRAKA—Listen, man, listen!

Your parentage is most pure (indeed)! Your mother was a kettle drum, your father was a drum, and you had a tambourine for your brother, O you ugly faced one! And (now) you have become an officer in the army! (23)

CHAND—(*Angrily*) Am I, Chandanaka, a shoe-maker? Very well, Inspect the carriage

VIRAKA—You there, driver of the carriage, turn it back! I am going to inspect it

(Cheta *does accordingly* Viraka *is about to mount the carriage* Chandanaka *suddenly seizes him by the hair, throws him down, and kicks him*)

वीरक —(सक्रोधमुत्थाय ।) अरे अहं त्वया विश्वस्तो राजाज्ञप्तिं कुर्वन्सहसा केशेषु गृहीत्वा पादेन ताडित । तच्छृणु रे अधिकरणमध्ये यदि ते चतुरङ्गं न कल्पयामि तदा न भवामि वीरक । (अरे अहं तुए विसत्थो राआणत्तिं करेन्तो सहसा केसेसु गेण्हिअ पादेन ताडिदो । ता सुणु रे अहिअरणमज्झे जइ दे चउरङ्गं ण कप्पावेमि तदो ण होमि वीरओ ।)

चन्दनक —अरे राजकुलमधिकरण वा व्रज । किं त्वया शुनकसदृशेन । (अरे राअउल अहिअरण वा वच्च । किं तुए सुणअसरिसेण ।)

वीरक —तथा । (इति निष्क्रान्त ।) (तह ।)

चन्दनक —(दिशोऽवलोक्य ।) गच्छ रे प्रवहणवाहक गच्छ । यदि कोऽपि पृच्छति तदा भण—चन्दनकवीरकाभ्यामवलोकित प्रवहण व्रजति । आर्ये वसन्तसेने इद चाभिज्ञान ते ददामि । (इति खड्ग प्रयच्छति ।) (गच्छ रे पवहणवाहआ गच्छ । जइ को वि पुच्छेदि तदो भणेसि—चन्दणअवीरएहिं अवलोइद पवहण वच्चइ । अज्जे वसन्तसेणे इम च अहिण्णाण दे देमि ।)

आर्यक —(खड्ग गृहीत्वा सहर्षमात्मगतम् ।)

> **अये शस्त्रं मया प्राप्त स्पन्दते दक्षिणो भुज ।**
> **अनुकूल च सकल हन्त सरक्षितो ह्यहम् ॥ २४ ॥**

चन्दनक —आर्ये ।

> **अत्र मया विज्ञप्ता प्रत्ययिता चन्दनकमपि स्मरसि ।**
> **न भणाम्येष लुब्ध स्नेहस्य रसेन ब्रूम ॥ २५ ॥**

(अज्जए ।

> एत्थ मए विण्णविदा[1] पच्चइदा चन्दण पि सुमरेसि ।
> ण भणामि एस लुद्धो णेहस्स रसेण[2] बोल्लामो ॥

आर्यक —

> **चन्दनश्चन्द्रशीलाढ्यो दैवादद्य सुहृन्मम ।**
> **चन्दन भो स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥**

चन्दनक —

> **अभय तव ददातु हरो विष्णुर्ब्रह्मा रविश्च चन्द्रश्च ।**
> **हत्वा शत्रुपक्ष शुम्भनिशुम्भौ यथा देवी ॥ २७ ॥**

> (अभअ तुह देउ हरो विण्हू बम्हा रवी अ चन्दो अ ।
> हत्तूण सत्तुवक्ख सुम्भणिसुम्भे जधा देवी ॥)

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१ विण्णादा २ वसेण

VIRAKA—(*Getting up in rage*). You fellow, you have suddenly seized me by the hair and kicked me, while I, the trusted (officer of the King), was executing the royal command Ho! Just listen (to what I say). If I don't see you drawn and quartered in the court of law, then I shall cease to be (called) Viraka!

CHAND—Oh go to the King's palace or to the law-Court! What do I care for you, (who are) like a dog?

VIRAKA—All right (*Exit*)

CHAND—(*Looking in all directions*). Go, go away, O carriage-driver! And, if any one inquires, you should say that the carriage was inspected and allowed to pass by Chandanaka and Viraka And, madam Vasantsena, I'll give you this token (*Hands over his sword*)

ARYAKA—(*Takes the sword, joyfully, to himself*)

Oh! I have obtained a weapon My right arm throbs Everything is (therefore going to be) favourable to me Oh! I am saved! (24)

CHAND—Madam,

I hope you'll remember Chandanaka, now that I have spoken to you and shown that I am to be trusted I do not say this out of greed, but out of a feeling of affection (25)

ARYAKA—

Chandanaka, possessing a noble nature like (i e as attractive as) the moon, has to day become my friend, by good luck Well, Sir, I'll remember Chandanaka, if the prophecy of the seer ever comes true (26)

CHAND—

May Siva, Vishnu, Brahma, the Sun and the Moon, (all) grant you safety, after killing all the followers of your foe, just as the goddess Parvati, after killing Sumbha and Nisumbha (granted safety to the gods) (27)

(चेट प्रवहणेन निष्क्रान्तः।)

चन्दनक—(नेपथ्याभिमुखमवलोक्य।) अरे निष्क्रमतो मम प्रियवयस्य-शर्विलक पृष्ठत एवानुलग्नो गत। भवतु। प्रधानदण्डधारको वीरको राज-प्रत्ययकारो विरोधित। तद्यावदहमपि पुत्रभ्रातृपरिवृत एतमेवानुगच्छामि। (इति निष्क्रान्त।) (अरे णिक्कमन्तस्स मे पिअवअस्सो सव्विलओ पिट्ठदो ज्जेव अणुलग्गो गदो। भोदु। पधाणदण्डधारओ वीरओ राअपच्चअआरो विरोधिदो। ता जाव अहंपि पुत्तभादुपडिवुदो एद ज्जेव अणुगच्छामि।)

इति [1]प्रवहणविपर्ययो नाम षष्ठोऽङ्कः।

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१ मृच्छकटिकाया प्रवहण०, मृच्छ० प्रकरणे

(*Exit* Cheta *with the carriage*)

CHAND —(*Looking towards the curtain*) Ah ! As he left, my dear friend Sarvilaka too has gone, following just close at his back Well, I have made an enemy of Viraka, the chief of the police, who is the King's confidant So, then, I also will follow him, together with my sons and brothers (*Exit*).

Thus ends Act VI., styled
'The Exchange of the Carriages'

सप्तमोऽङ्कः ।

(तत प्रविशतो चारुदत्तो विदूषकश्च ।)

विदूषक—भो पश्य पश्य पुष्पकरण्डकजीर्णोद्यानस्य सश्रीकताम् । (भो पेक्ख पेक्ख पुप्फकरण्डअजिण्णुज्जाणस्स सस्सिरीअदाम् ।)

चारुदत्त—वयस्य एवमेतत् । तथा हि ।

> **वणिज इव भान्ति तरव पण्यानीव स्थितानि कुसुमानि ।**
> **शुल्कमिव साधयन्तो मधुकरपुरुषा प्रविचरन्ति ॥ १ ॥**

विदूषक—भो इदमसस्काररमणीय शिलातलमुपविशतु भवान् । (भो इम असक्काररमणीअ सिलाअल उवविसदु भवम् ।)

चारुदत्त—(उपविश्य ।) वयस्य चिरयति वर्धमानक ।

विदूषक—भणितो मया वर्धमानक—वसन्तसेना गृहीत्वा लघु लघ्वागच्छेति । (भणिदो मए वड्ढमाणओ—वसन्तसेणिअ गेण्हिअ लहु लहु आअच्छ त्ति ।)

चारुदत्त—तत्किं[1] चिरयति ।

> **किं यात्यस्य पुर शनै प्रवहण तस्यान्तर मार्गते**
> **भग्नेऽक्षे परिवर्तन प्रकुरुते छिन्नोऽथ वा प्रग्रह ।**
> **[2]वर्त्मान्तोज्झितदारुवारितगतिर्मार्गान्तिर याचते**
> **स्वैर प्रेरितगोयुग[3] किमथ वा स्वच्छन्दमागच्छति ॥ २ ॥**

(प्रविश्य गुप्तार्यकप्रवहणस्थ ।)

चेट—यात गावौ यातम् । (जाध गोणा जाध ।)

आर्यक—(स्वगतम् ।)

> **नरपतिपुरुषाणा दर्शनाद्भीतभीत**
> **सनिगडचरणत्वात्सावशेषापसार ।**
> **अविदितमधिरूढो यामि साधोस्तु[4] याने**
> **परभृत इव नीडे रक्षितो वायसीभि ॥ ३ ॥**

अहो नगरात्सुदूरमपक्रान्तोऽस्मि[5] । तत्किमस्मात्प्रवहणादवतीर्य वृक्षवाटिका गहन प्रविशामि । उताहो प्रवहणस्वामिन पश्यामि । अथ वा कृत वृक्षवाटिकागहनेन । अभ्युपपन्नवत्सल खलु तत्रभवानार्यचारुदत्त श्रूयते । तत्प्रत्यक्षीकृत्य गच्छामि ।

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१ भणितस्तत्किम्. २ कर्मान्तो० ३ प्रेषित ४ सुयाने ५ आगत

ACT VII

(*Then enter* Charudatta *and* Vidushaka)

VID —Oh, just observe the beauty of this old Pushpaka-randaka garden !

CHAR —Friend, it is as you say For,

The trees appear like merchants , the flowers stand out like the articles for sale , and the bees are wandering about, as if they were the men collecting the toll (1)

VID —Sir, you may sit down on this stone slab which is charming without any (artificial) decoration.

CHAR —(*Having seated himself*) Friend, Vardhamanaka tarries long !

VID —Vardhamanaka was told by me to come very quickly with Vasantasena

CHAR —Then why is he tardy ?

Can it be that another carriage is passing slowly in his front, and he is seeking room to pass it ? Or, the axle being broken, is he replacing it by another ? Or have the reins snapped ? Or, is he waiting to have the road cleared, his path being blocked by logs of wood lying in the middle of the road ? Or can it be that he is driving his two bullocks slowly, and is coming (in a leisurely fashion) as he pleases ? (2)

(*Entering with carriage, with* A'ryaka *concealed therein*)

CHETA—Push on, bullocks, push on !

ARYAKA—(*To himself*)

Greatly frightened at the sight of the king's officers, and with my escape yet not fully effected owing to the chain still clinging to my foot, I am moving on, having mounted the good man's vehicle without the fact being known, and (thus) resembling a cuckoo reared by the female crows in their nest (3)

Oh ! I have come far away from the city ! So, then, shall I get down from this carriage and enter this dense grove of trees ? Or shall I (remain and) see the master of the carriage ? Or rather, let me not think of the dense grove of trees It is reported that his honour the noble Charudatta is kind towards those who seek his help So I'll leave after I have seen him personally

स तावदस्माद्व्यसनार्णवोत्थित[1] निरीक्ष्य साधु समुपैति निर्वृतिम् ।
शरीरमेतद्गतमीदृशी दशा धृत मया तस्य महात्मनो गुणै ॥ ४ ॥

चेट —इद तदुद्यानम् । यावदुपसर्पामि । (उपसृत्य ।) आर्य मैत्रेय । (इम त उज्जाणम् । जाव उवशप्पामि । अज्ज मित्तेअ ।)

विदूषक —भो प्रिय ते निवेदयामि । वर्धमानको मन्त्रयते । आगतया वसन्तसेनया भवितव्यम् । (भो पिअ दे णिवेदेमि । वड्ढमाणओ मन्तेदि । आगदाए वसन्तसेणाए होदव्वम् ।)

चारुदत्त —प्रिय न प्रियम् ।

विदूषक —दास्या पुत्र किं चिरायितोऽसि । (दासीएपुत्ता किं चिरइदोसि ।)

चेट —आर्य मैत्रेय मा कुप्य । यानास्तरण विस्मृतमिति कृत्वा गतागतिं कुर्वंश्चिरायितोऽस्मि । (अज्ज मित्तेअ मा कुप्प । जाणत्थलके विशुमलिदे त्ति कदुअ गदागदिं कलेन्ते चिलइदेम्हि ।)

चारुदत्त —वर्धमानक परिवर्तय प्रवहणम् । सखे मैत्रेय अवतारय वसन्तसेनाम् ।

विदूषक —किं निगडेन बद्धावस्या पादौ येन स्वय नावतरति । (उत्थाय प्रवहणमुद्घाटच ।) भो न वसन्तसेना वसन्तसेन खल्वेष । (किं णिअडेण बद्धा से गोडा जेण सअ ण ओदरेदि । भो ण वसन्तसेणा वसन्तसेणो क्खु एसो ।)

चारुदत्त —वयस्य अल परिहासेन । न कालमपेक्षते स्नेह । अथ वा स्वयमेवावतारयामि । (इत्युत्तिष्ठति ।)

आर्यक —(दृष्ट्वा ।) अये अयमेव प्रवहणस्वामी । न केवल श्रुतिरमणीयो दृष्टिरमणीयोऽपि । हन्त रक्षितोऽस्मि ।

चारुदत्त —(प्रवहणमधिरुह्य दृष्ट्वा च ।) अये तत्कोऽयम् ।

करिकरसमबाहु सिंहपीनोन्नतास
पृथुतरसमवक्षास्ताम्रलोलायताक्ष ।
कथमिदमसमान प्राप्त एवविधो यो
वहति निगडमेक[2] पादलग्न महात्मा ॥ ५ ॥

तत[3] को भवान् ।

आर्यक —शरणागतो गोपालप्रकृतिरार्यकोऽस्मि ।

चारुदत्त —किं घोषादानीय योऽसौ राज्ञा पालकेन बद्ध ।

आर्यक —अथ किम् ।

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१ र्णवो०. २ निगडयुगम ३ तत्को

That good man will surely be gratified to see me, recently liberated from this calamity It was owing to the virtues of that high-souled person that I saved this body of mine reduced to such a plight. (4)

CHETA --This is that garden So I'll go near (*Approaching*) Sir Maitreya !

VID —Oh ! I have good news for you ! Vardhamanaka is calling So Vasantasena must have arrived

CHAR --It is welcome (news) to me, welcome, indeed !

VID —You son of-a slave, why are you (so) late ?

CHETA—Sir, Maitreya, don't be angry , I was delayed as I had to go back and return, because of my having forgotten the carriage-cushions

CHAR —Vardhamanaka, turn the carriage round Friend Maitreya, you may help Vasantasena to get down.

VID —Have her feet been tied by chains, that she cannot get down herself ? (*Getting up and opening the carriage*) Oh ! This is not Mistress Vasantasena ! Here's Mister Vasantasena !

CHAR —Friend, away with joking , (for) love brooks no delay Or rather, I'll myself help her to alight (*He gets up*)

ARYAKA— (*Seeing*) Oh ! Here is the owner of the carriage himself ! He is charming not only to hear about, but also to look upon ! Oh ! I am saved !

CHAR —(*Mounting the carriage and seeing*) Oh ! who, then, may this person be ?

Having arms (huge) like the trunk of an elephant, shoulders plump and lofty like those of a lion, a chest very broad and even, and eyes reddish and restless,—how did this high souled person, of such (noble) appearance, come to such a state, not befitting (his dignity), *viz* that he should be wearing a chain clinging to his foot ? (5)

Well, then, who may you be ?

ARYAKA—I am Aryaka a cowherd by birth, seeking your protection !

CHAR —What, the same that was brought by king Palaka from the hamlet of cowherds and imprisoned ?

ARYAKA—None else

चारुदत्त —

विधिनैवोपनीतस्त्व चक्षुर्विषयमागत ।

अपि प्राणानह जह्या न तु त्वा शरणागतम् ॥ ६ ॥

(आर्यको हर्षं नाटयति ।)

चारुदत्त —वर्धमानक चरणान्निगडमपनय ।

चेट —यदार्य आज्ञापयति । (तथा कृत्वा[1] ।) आर्य अपनीतानि निगडानि । (ज अज्जो आणवेदि । अज्ज अवणीदाइ णिगलाइ ।)

आर्यक —स्नेहमयान्यन्यानि दृढतराणि दत्तानि[2] ।

विदूषक —सगच्छस्व निगडानि । एषोऽपि मुक्त । साप्रत वय व्रजिष्याम । (सगच्छेहि णिअडाइ । एसो वि मुक्को । सपद अम्हे वजिस्सामो ।)

चारुदत्त —धिक्शान्तम्[3] ।

आर्यक —सखे चारुदत्त अहमपि प्रणयेनेद प्रवहणमारूढ तत्क्षन्तव्यम् ।

चारुदत्त —अलकृतोऽस्मि [4]स्वयग्राहप्रणयेन भवता ।

आर्यक —अभ्यनुज्ञातो भवता गन्तुमिच्छामि ।

चारुदत्त —गम्यताम् ।

आर्यक—भवतु । अवतरामि ।

चारुदत्त —सखे नावतरितव्यम् । प्रत्यग्रापनीतसयमनस्य भवतोऽलघुसचारा[5] गति । सुलभपुरुषसचारेऽस्मिन्प्रदेशे प्रवहण विश्वासमुत्पादयति । तत्प्रवहणेनैव गम्यताम् ।

आर्यक —यथाऽऽह भवान् ।

चारुदत्त —

क्षेमेण व्रज बान्धवान्

आर्यक —

ननु मया लब्धो भवान्बाधव

चारुदत्त —

स्मर्तव्योऽस्मि कथान्तरेषु भवता

आर्यक —

स्वात्माऽपि विस्मर्यते ?

वणिज इति । [पण्यानि विक्रेयवस्तूनि ।] शुल्क राजदेयम् ॥ १ ॥ **अस-क्कारमिति** । अकृत्रिम स्वभावत एवेत्यर्थ । **किमिति** । [तस्य अन्तर गमनायाव-काशम् । अक्षे कूबराख्ये । परिवर्तन विनिमयम् । प्रग्रह रश्मि । वर्त्मान्ते अध्वप्रान्ते

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१ करोति २ लग्नानि. ३ धिक् । धिक् । शान्त पापम् ४ ग्रह ५ ०सचारा, लघुस०

CHAR —

Fate itself brought you here, as you (thus) came within the range of my sight. I will abandon my life even, but not you who seek my protection (6)

(*Aryaka gesticulates delight*)

CHAR —Vardhamanaka, remove the chain from his foot

CHETA—As your honour orders (*Does accordingly*) Sir, the fetters are removed

ARYAKA—But other and firmer ones, made of love, have been put on !

VID —Take up those fetters He has been set free , let us (therefore) now take our departure

CHAR —Fie ! Not so quick !

ARYAKA—Friend Charudatta, it was out of affection (for you) that I got in in this chariot of yours , so kindly forgive it

CHAR —I am honoured (*lit* adorned) by you by thus voluntarily showing your love

ARYAKA—I wish to go now, with your permission

CHAR —Yo can go.

ARYAKA—All right , I'll get down

CHAR —Friend, do not get down As your fetters have been only just recently removed, you will not be able to walk with a quick gait While the carriage would (also) create confidence in this locality, where the officers are moving about in large numbers So you should travel in the carriage just as before

ARYAKA—As your honour says

CHAR —

Go to yonr relatives in safety

ARYAKA—

Well, I have just acquired a relative in your honour

CHAR —

I should be remembered by you during the course of conversation

ARYAKA—

Can I forget my own self ? (*Or*, then I shall forget my own self)

उज्झितानि दारूनि तैं वारिता गतिर्यस्य । कमन्तेति पाठे] कमन्तो राजादीना नियोगविशेष । तत्सबन्धिनि धर्मे त्यक्तकाष्ठानि तै प्रतिरुद्धगमन ॥ २ ॥

चारुदत्त —
त्वा रक्षन्तु पथि प्रयान्तममरा
आर्यक —
सरक्षितोऽह त्वया
चारुदत्त —
स्वैर्भाग्यै परिरक्षितोऽसि
आर्यक —
ननु हे तत्रापि हेतुर्भवान् ॥ ७ ॥

चारुदत्त —यदुद्यते[1] पालके महती रक्षा न वर्तते तच्छीघ्रमपक्रामतु भवान् ।
आर्यक —एव पुनर्दर्शनाय । (इति निष्क्रान्त ।)
चारुदत्त —

कृत्वैव मनुजपतेर्महद्व्यलीक
स्थातु हि क्षणमपि न प्रशस्तमस्मिन् ।
मैत्रेय[2] क्षिप निगड पुराणकूपे
पश्येयु क्षितिपतयो हि चारदृष्टया ॥ ८ ॥

(वामाक्षिस्पन्दन सूचयित्वा ।) सखे मैत्रेय वसन्तसेनादर्शनोत्सुकोऽय जन । पश्य ।

अपश्यतोऽद्य ता कान्ता वाम स्फुरति लोचनम् ।
अकारणपरित्रस्त हृदय व्यथते मम ॥ ९ ॥

तदेहि । गच्छाव (परिक्रम्य ।) कथमभिमुखमनाभ्युदयिक श्रमणकदर्शनम् । (विचार्य ।) प्रविशत्वयमनेन पथा । वयमप्यनेनैव पथा गच्छाम । (इति निष्क्रान्त ।)

[3]इत्यार्यकापहरण नाम सप्तमोऽङ्क ।

नरपतीति । [निगडेन शृङ्खलया सहित चरण यस्य तस्य भावस्तत्त्व तस्मात् ।] सावशेष किंचिदवशिष्ट अपसारो निर्गमो यस्य । कोकिलपक्षे नरपतिपुरुषा शाकुनिका । सनिगड इव । सनिगडो बाल्यान्मन्दगमन यानेऽधिरूढोऽनवस्थित । काकस्त्रीरक्षितकोकिल उपमानम् । [मालिनी वृत्तम्] ॥ ३ ॥ [अभ्युपपन्नेषु आश्रितेषु वत्सल ।] स इति । [स साधु अस्मात् । व्यसनाद्राजनिग्रहरूपात् नवोत्थित मा निरीक्ष्य निर्वृति सुख समुपैति तावत् ।] चन्दनकेन रक्षितत्वात् । [वशस्थ वृत्तम्] ॥ ४ ॥ करीति । [करिण कर शुण्डादण्ड तेन समौ बाहू यस्य । सिंहस्येव पीनौ उन्नतौ च असौ यस्य । पृथुतरमतिविपुल सम च वक्षो यस्य स । ताम्रे लोले आयते च अक्षिणी यस्य स । य एवविधो महात्मा इद असमानमननुरूप पादलग्नमेक निगड कथ वहति । मालिनी वृत्तम् [॥ ५ ॥

१ यत्नोद्यते, यत्नेनो०...रक्षा वर्तते २ (दृष्ट्वा ।) मैत्रेय ३ मृच्छकटिकायामा०, ०काख्ये प्रकरणे.

CHAR —
May the gods guard you as you tıavel along the road !
ARYAKA—
(Rather) ıt ıs you who have guarded me !
CHAR —
You were guarded by your own good luck
ARYAKA—
Stıll, Sır, your honour was the cause even of that (7)

CHAR —Sınce there can be no great protectıon (safety) (for a culprıt) when Palaka ıs up and exertıng hımself, you should quickly make good your escape

ARYAKA—So (I'll go, hopıng) to meet agaın (*Exıt*)

CHAR —
It ıs undesırable to lınger heıe even for a moment (more), since we have thus commıtted a very grave offence agaınst the kıng O Maıtreya, throw that chaın ın that old well, (for) kıngs can see (such thıngs) through the eyes of theır spıes (8)

(*Showıng that hıs left eye throbs*) Frıend Maıtreya, thıs person (*ı e* myself) ıs eager to get a sıght of Vasantasena Mark —

As I haven't seen that beloved of mıne to-day, my left eye ıs throbbıng, and my heart feels uneasy, frıghtened wıthout any (apparent) cause (9)

So, come . let us ge (*Walkıng about*) How ! Just before me I see a Buddhıst mendıcant, a sıght of evıl omen ! (*Reflectıng*). Let hım come ın by thıs path , whıle we shall depart by thıs (other) path (*Exıt*)

Thus ends Act VII , styled
'The Escape of Aryaka'

अलघुर्मन्द सचारो यत्र । लघुरिति पाठे अल्प । क्षेमेणेति । अत्र चारुदत्तार्यक-योरुत्तरोत्तरेण अष्टखण्ड श्लोक । [एवमुपकृतवास्त्व विस्मर्यसे चेन्मया स्वात्माऽपि विस्मर्यते । शार्दूलविक्रीडित वृत्तम्] ॥ ७ ॥ पालके राजनि रक्षक एव वा । रक्षणे महानभिनिवेश इत्यर्थ । कृत्वेति । [मनुजपते राज्ञ एव महत् व्यलीकम-प्रिय कृत्वा अस्मिन्देशे इ० । निगडमार्यकपादादपनीतम् । चारदृष्टया यत चार-चक्षुष राजान । तदुक्तम्—'चारै पश्यन्ति राजानश्चक्षुर्भ्यामितरे जना.' इति । प्रहर्षिणी वृत्तम्] ॥ ८ ॥ अपश्यत इति ॥ ९ ॥ [अभ्युदय उत्कर्ष प्रयोजन-मस्याभ्युदयिकम् । 'प्रयोजनम्' इति ठञ् । नाभ्युदयिकमनाभ्युदयिकमनिष्टफलम् । 'काषायीगुडतक्रपङ्कविधवाकुब्जा न दृष्टा शुभा' इत्युक्ते ।] श्रमणको भिक्षु । अशकुनपरपरा च चारुदत्तवसन्तसेनयोरनिष्टस्याग्रे भविष्यत सूचनाय

इत्यार्यकापवाहनो नाम सप्तमोऽङ्क ।

अष्टमोऽङ्कः ।

(ततः प्रविशत्यार्द्रचीवरहस्तो भिक्षुः ।)

भिक्षुः—अज्ञाः कुरुत धर्मसचयम् ।

सयच्छत निजोदर नित्य जागृत ध्यानपटहेन ।
विषमा इन्द्रियचौरा हरन्ति चिरसचित धर्मम् ॥ १ ॥

अपि च । अनित्यतया प्रेक्ष्य केवल तावद्धर्माणा शरणमस्मि ।

पञ्चजना येन मारिता स्त्रियः[1] मारयित्वा ग्रामो रक्षित ।
अबलश्च चण्डालो मारितोऽवश्य स नर स्वर्गं गाहते ॥ २ ॥

शिरो मुण्डित तुण्ड मुण्डित चित्त न मुण्डित किमर्थं[2] मुण्डितम् ।
यस्य पुनश्च चित्त मुण्डित साधु सुष्ठु शिरस्तस्य मुण्डितम् ॥ ३ ॥

गृहीतकषायोदकमेतच्चीवर यावदेतद्राष्ट्रियश्यालकस्योद्याने प्रविश्य पुष्करिण्या प्रक्षाल्य लघु लघ्वपक्रमिष्यामि । (परिक्रम्य तथा करोति ।)

(अज्ञा[3] कलेध धम्मशचअम् ।

शजम्मध[4] णिअपोट णिच्च जग्गेध झाणपडहेण ।
विशमा इन्दिअचोला हलन्ति चिलशचिद धम्मम् ॥

अवि अ । अणिच्चदाए पेक्खिअ णवल[5] दाव धम्माण शलणम्हि ।

पञ्चजण जेण मालिदा इत्थिअ मालिअ गाम लक्खिदे ।
अबले अ[6] चण्डाल मालिदे अवस[7] शे णले शग्ग गाहदि ॥

शिल मुण्डिदे तुण्ड मुण्डिदे चित्त ण मुण्डिदे कीश मुण्डिदे ।
जाह उण अ चित्त मुडिदे शाहु शुट्ठु शिल ताह मुण्डिदे ॥

गिहिदकशाओदए एशे चोवले जाव एद लश्टिअशालकाहकेलके उज्जाणे पविशिअ पोक्खलिणीए पक्खालिअ लहु लहु अवक्कमिश्शम् ।)

[अथ पूर्वाङ्कान्तसूचित भिक्षु प्रवेश्य तदनु शकारस्यापि प्रवेश प्रवहण-विपर्ययेण राष्ट्रियशकटमधिरूढाया वसन्तसेनया सकट वर्णयितु प्रस्तौति ।] **सयच्छतेति** । गाथा । [निजोदर सयच्छत केवलमुदरपरायणा मा भवतेत्यर्थः । ध्यानमेव पटहस्तेन जागृत । अज्ञाननिद्रामग्ना मा भवतेत्यर्थः । विषमा दुर्ग्राह्या

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१ अविद्या २ कुत, कि ३ अज्जा (आर्या) ४ सजयमध णिअमुदल णिच्च जग्गध ५ णवल (नर). ६ क-क्क (टी०) ७ अवस वि.

(नेपथ्ये ।)

शकार—तिष्ठ रे दुष्टश्रमणक तिष्ठ । (चिश्ट ले दुश्टशमणका चिश्ट ।)

भिक्षु—(दृष्ट्वा सभयम् ।) आश्चर्यम् । एष स राज्यश्यालसस्थानक आगत । एकेन भिक्षुणाऽपराधे कृतेऽन्यमपि यत्र यत्र भिक्षु पश्यति तत्र तत्र गामिव नासिका विद्ध्वापवाहयति ।तत्कुत्राशरण' शरणं गमिष्यामि । अथ वा भट्टारक एव बुद्धो मे शरणम् । (ही अविद माणहे । एशे शे लाअशालशठाणे आअदे । एक्केण भिक्खुणा अवलाहे किदे अण्ण पि जहिं जहिं भिक्खु पेक्खदि तहिं तहिं गोण विअ णास विन्धिअ ओवाहेदि । ता कहिं अशलणे शलण गमिश्शम् । अध वा भट्टालके ज्जेव बुद्धे मे शलणे ।)

(प्रविश्य सखड्गेन विटेन सह ।)

शकार—तिष्ठ रे दुष्टश्रमणक तिष्ठ । आपानकमध्यप्रविष्टस्येव रक्त-मूलकस्य शीर्षं ते भङ्क्ष्यामि । (इति ताडयति ।) (चिश्ट ले दुश्टशमणका चिश्ट । आवाणअमज्झपविश्टश्श विअ लत्तमूलअश्श शीश दे मोडइश्शम् ।)

विट—काणेलीमात न युक्त निर्वेदधृतकाषाय[1] भिक्षु ताडयितुम् । तत्कि-मनेन । इद तावत्सुखोपगम्यमुद्यान[2] पश्यतु भवान् ।

> **अशरणशरणप्रमोदभूतैर्वनतरुभि क्रियमाणचारुकर्म ।**
> **हृदयमिव दुरात्मनामगुप्त नवमिव राज्यमनिर्जितोपभोग्यम् ॥ ४ ॥**

भिक्षु—स्वागतम् । प्रसीदतूपासक. । (शाअदम् । पशीददु उवाशके ।)

शकार—भाव पश्य पश्य । आक्रोशति माम् । (भावे पेक्ख पेक्ख । आक्कोशदि मम् ।)

विट—कि ब्रवीति ।

शकार—उपासक इति मा भणति । किमह नापित । (उवाशके त्ति म भणादि । किं हग्गे णाविदे ।)

विट—बुद्धोपासक इति भवन्त स्तौति ।

शकार—स्तुहि श्रमणक स्तुहि । (थुणु शमणका थुणु ।)

भिक्षु—त्व धन्यस्त्व पुण्य । (तुम धण्णे तुम पुण्णे ।)

शकार.—भाव धन्य पुण्य इति मा भणति । किमह चार्वाक कोष्टक कुम्भकारो वा । (भावे धण्णे पुण्णे त्ति म भणादि । किं हग्गे शलावके कोश्टके कोम्भकाले वा ।)

विट:—काणेलीमात ननु धन्यस्त्व पुण्यस्त्वमिति भवन्त स्तौति ।

शकार—भाव तत्किमर्थमेष इहागत । (भावे ता कीश एशे इध आगदे ।)

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१ कषाय २ गम्यमान॰

(Behind the curtain)

SAKARA—Stop, stop, you rascally mendicant!

THE MENDICANT—(*Seeing, with fright*) Alack-a day! Here comes that king's brother-in-law, Samsthanaka Since a certain mendicant once happened to offend him, wherever now he sees any mendicant, the same or another, he bores a hole through his nose, as if he were a bullock, and then drives him away So whom shall I approach for help, helpless that I am? Or rather, Lord Buddha himself will be my refuge!

(*Entering, with* Vita, *armed with a sword*)

SAK—Stop, stop, you rascally mendicant! I'll break your head, like that of a red radish brought in the midst of a drinking party (*He beats him*)

VITA—Bastard, it is not right to strike a mendicant who has put on red robes owing to his being weary of the world So, why bother about him? Please glance at this garden, pleasant to visit

Noble deeds are done in it by the sylvan trees, which are both the refuge and the joy of homeless persons It lies unguarded (*i e* is free of access), like the heart of wicked persons (which is unchecked in its licence), like a newly acquired kingdom, it is one to be enjoyed without the restraint of conquest (possession).(4)

THE MENDICANT—Welcome! Be kind, O *Upasaka* (worshipper of Buddha)!

SAK—Mark, friend, mark, he is calling me names

VITA—What does he say?

SAK—He calls me an *Upasaka* Am I then a barber?

VITA—He is praising you by describing you as a worshipper of Buddha.

SAK—Praise, O mendicant, praise!

THE MENDICANT—You are *dhanya* (blessed), you are *punya* (holy)

SAK—Friend, he calls me *dhanya* and *punya* Am I a materialist, or a watering trough, or a potter?

VITA—Bastard, he is forsooth praising you by saying that you are blessed and are holy

SAK—Well, friend, why has he come here?

भिक्षु —इद चीवर प्रक्षालयितुम् । (इद चीवल [1]पक्खालिदुम् ।)

शकार —अरे दुष्टश्रमणक एतन्मम भगिनीपतिना सर्वोद्यानाना प्रवर पुष्पकरण्डोद्यान दत्त यत्र तावच्छुनका शृगाला पानीय पिबन्ति । अहमपि प्रवरपुरुषो मनुष्यको न स्नामि । तत्र त्व पुष्करिण्या पुराणकुलित्थयूषसवर्णान्युग्रगन्धीनि चीवराणि प्रक्षालयसि । तत्त्वामेकप्रहारिक करोमि । (अले दुश्टशमणका एशे मम बहिणीवदिणा शव्वुज्जाणाण पवले पुप्फकलण्डुज्जाणे दिण्णे जहिं दाव शुणहका शिआला पाणिअ पिअन्ति । हग्गे वि पवलपुलिशे मणुश्शके ण ण्हाआमि । तहिं तुम पुक्खलिणीए पुलाणकुलुत्थजूशशवण्णाइ[2] उश्शगन्धिआइ[3] चीवलाइ पक्खालेशि । ता तुम एक्कपहालिअ कलेमि ।)

विट —काणेलीमात तथा तर्कयामि [4]यथाऽनेनाचिरप्रव्रजितेन भवितव्यम् ।

शकार —कथ भावो जानाति । (कध भावे जाणादि ।)

विट —किमत्र ज्ञेयम् । पश्य ।

> अद्याप्यस्य[5] तथैव केशविरहाद्गौरी ललाटच्छवि
> कालस्याल्पतया च चीवरकृत स्कन्धे न जात किण ।
> नाभ्यस्ता च कषायवस्त्ररचना दूर निगूढान्तरो[6]
> वस्त्रान्तश्च पटोच्छ्रयात्प्रशिथिल स्कन्धे न सतिष्ठते ॥ ५ ॥

भिक्षु —उपासक एवम् । अचिरप्रव्रजितोऽहम् । (उवाशके एव्वम् । अचिलपव्वजिदे हग्गे ।)

शकार —तत्किमर्थ त्व जातमात्र एव न प्रव्राजत । (इति ताडयति ।) (ता कीश तुम जातमेत्तक[7] ज्जेव ण पव्वजिदे ।)

भिक्षु —नमो बुद्धाय । (णमो बुद्धश्श ।)

विट —किमनेन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

शकार —अरे तिष्ठ तावद्यावत्सप्रधारयामि । (अले चिश्ट दाव जाव शपधालेमि ।)

विट —केन सार्धम् ।

शकार —आत्मनो हृदयेन । (अत्तणो हडक्केण ।)

[चीवर शाक्यभिक्षुप्रावरणम् ।] ही अविद माणहे इति विस्मयखेदे । आपानक पानगोष्ठी । पिबन्त्यस्मिन्नित्यधिकरणे ल्युट् । रक्तमूलकस्य शीर्षमिव । मद्यपा पत्रमयमग्रभागमपनीय मूलकमुपदशीकुर्वन्ति । [कषायेण लोहितद्रव्यविशेषेण रक्त काषायम् । 'तेन रक्त रागात्' इत्यण् । निर्वेदाद्वैराग्येण धृत काषाय येन तम् ।]

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१ पच्छालिदु २ शबलाइ ३ उद्दुश्श (उग्र), उग्गविस्सगन्धि०. ४ तेनाचिर० ५ अद्यार्यस्य ६ ०न्तर वस्त्रान्त (टी०) ७ मेत्तक

THE M —To wash this garment

SAK —Eh, you rascally mendicant, this *Pushpakarandaka* garden was given to me by my sister's husband, as being the best of all gardens Dogs and jackals drink water here I, too, the best of mortals, and a man, do not bathe here And here, in this lotus pond, you are washing those horribly stinking garments, having a colour like the broth of old *Kulittha* grain So I'll kill you with one blow !

VITA—Bastard, I guess that he must have but recently turned an ascetic

SAK —Friend, how do you know ?

VITA—What is there to be known ? See —

Even now, having shorn his hair, the complexion of his forehead is bright-red as before And, as only a short time has elapsed, on his shoulder no scar is produced by his ascetic robe Moreover, he is not yet (sufficiently) practised in wearing his brown garments, and the end of his garment, which is very loose on account of the bagginess of the cloth, and which completely hides the middle part of his body, does not sit well on his shoulder (5)

THE M —It is as you say, O Upasaka ! I have but recently turned a monk

SAK —Then why did you not become a monk the moment you were born ? (*Beats him*)

THE M —My bow to Buddha !

VITA—What is the use of beating this poor fellow ? Leave him , let him go

SAK —Eh, just wait till I hold a consultation

VITA—With whom ?

SAK —With my heart

अशरणेति । [अशरणाना गृहाद्याश्रयरहिताना शरणमाश्रयस्तेन प्रमोदभूतै आनन्दरूपैर्जातै । वनतरुभिरुद्यानवृक्षै क्रियमाण चारु मनोहर कर्म यस्मिन् तत् । दुरात्मना त्वादृशामिति ध्वनि । हृदयमिव अगुप्त प्रकटमनियन्त्रितप्रवेश च । पुनश्च] अनिर्जितमनात्ममात्कृतम् । [अत उपभोग्य च सर्वैरिति शेष । सर्वोपभोग्यत्वाद्भिक्षो प्रवेशो न निषेध्य इत्यर्थ । मालोपमालङ्कार । पुष्पिताग्रा

विट — हन्त न गत ।

शकार —पुत्रक हृदय भट्टारक पुत्रक एष श्रमणकोऽपि नाम किं गच्छतु किं तिष्ठतु । (स्वगतम् ।) नापि गच्छतु नापि तिष्ठतु । (प्रकाशम् ।) भाव सप्रधारित मया हृदयेन सह । एतन्मम हृदय भणति । (पुत्तका[1] हडक्का भश्टके पुत्तके एशे शमणके अवि णाम किं गच्छदु कि चिश्टदु । णावि गच्छदु णावि चिश्टदु । भावे शपधालिद मए हडक्केण शह । एशे मह हडक्के भणादि ।)

विट —किं ब्रवीति ।

शकार —माऽपि गच्छतु मापि तिष्ठतु । माऽप्युच्छ्वसितु माऽपि नि श्वसतु। इहैव झटिति पतित्वा म्रियताम् । (मावि गच्छदु मावि चिश्टदु । मावि ऊशशदु[2] मावि णीशशदु । इध ज्जेव झत्ति[3] पडिअ मलेदु ।)

भिक्षु —नमो बुद्धाय । शरणागतोऽस्मि । (णमो बुद्धश्श । शलणागदेम्हि ।)

विट —गच्छदु ।

शकार —ननु समयेन । (ण शमएण ।)

विट —कीदृश समय ।

शकार — तथा कर्दम प्रक्षिपतु यथा पानीय पकाविल न भवति । अथ वा पानीय पुञ्जीकृत्य कर्दमे क्षिपतु । (तधा कद्दम फेलदु जधा पाणिअ पङ्काइल ण होदि । अध वा पाणिअ पुञ्जीकदुअ कद्दमे फेलदु ।)

विट —अहो मूर्खता ।

> **विपर्यस्तमनश्चेष्टै शिलाशकलवर्ष्मभि ।**
> **मासवृक्षैरिव मूर्खैर्भाराक्रान्ता वसुधरा ॥ ६ ॥**

(भिक्षुर्नाटयेनाक्रोशति ।)

शकार —किं भणति । (किं भणादि ।)

विट — स्तौति भवन्तम् ।

शकार —स्तुहि स्तुहि । पुनरपि स्तुहि । (थुणु थुणु । पुणो वि थुणु ।)

(तथा कृत्वा निष्क्रान्तो भिक्षु ।)

विट —काणेलीमात पश्योद्यानस्य शोभाम् ।

> **अमी हि वृक्षा फलपुष्पशोभिता कठोरनिष्पन्दलतोपवेष्टिता[4] ।**
> **नृपाज्ञया रक्षिजनेन पालिता नरा[5] सदारा इव यान्ति निर्वृतिम् ॥ ७ ॥**

वृत्तम्]॥ ४ ॥ नापित । स ह्युपासको दृष्ट इत्याशय । गल्लावकश्चार्वाक । [स हि धनमहतीति धन्य । केवलमर्थकामपर । 'अनित्यानि शरीराणि ऋण कृत्वा घृत पिबेत्' इति तस्योपदेश ।] काष्टकमिष्टकादिरचित [निपान यत्र पशव पानीय पिबन्ति ।] एकप्रहारवन्त करोमि । एकप्रहारेण मारणोक्तावय प्रयोग ।

१ पुश्तका २ ओशशदु (उपविशतु) ३ झत्ति अ ४ निष्य द ५ नर

VITA—Oh ! He hasn't (yet) gone !

SAK—O my child, my heart, my master my child ! Should this mendicant be allowed to go, or should he be made to stay ? (*To himself*) He should neither go nor stay (*Aloud*) Friend, I have consulted my heart This is what my heart says —

VITA—What does it say ?

SAK—He shall neither go nor stay ! He shall neither breathe in nor breathe out ! He shall immediately fall down here and die !

THE M—My bow to Buddha ! I seek your protection !

VITA—Let him go

SAK—Yes, but on one condition

VITA—What sort of condition ?

SAK—He should throw mud in water in such a manner that the water does not turn muddy Or else, he should collect the water in a heap and throw it in the mud

VITA—What folly !

This earth is bent (*i e* groaning) under the weight of fools, whose thoughts and deeds are all perverse, whose bodies are simply like (so many) pieces of stones, and who are merely growths (*lit* trees) of flesh (6)

(*The* Mendicant *gesticulates cursing*)

SAK—What is he saying ?

VITA—He is praising you

SAK—Praise, praise, do praise me once again

(*The* Mendicant *does accordingly and exit*)

VITA—Bastard, see the beauty of this garden —

These trees, guarded by watchmen under the king's orders, decked with fruits and flowers, and encircled by full-grown, motionless creepers, are enjoying happiness, like men in the company of their wives (7)

अद्यापीति । गौरी ललाटे शोभा [तथैव गृहस्थाश्रमस्थितस्यैव] भवति । किण सघर्षजो व्रणाकार । वस्त्रकषायीकरण न शीलितम् । [दूर निगूढमन्तर शरीरभागो येन स तथा । पटस्योच्छ्रयाद्दैर्घ्याद्विशालतया वा प्रशिथिल असस्थित] वस्त्रान्त स्कन्धे न सतिष्ठत । नपुसकत्व चिन्त्यम् । निगूढमवकाशो यस्य तत् । सकाचित प्रदेशमित्यर्थः । [काव्यलिङ्गसमुच्चयालङ्कारौ । शार्दूलविक्रीडित वृत्तम्] ॥ ५ ॥ तपस्विना वराकेण । हडक्केन हृदयेन । न गतस्तर्हि न गमिष्यतीत्यर्थः । पङ्काविल कलुषमिति यावत् । विपर्यस्तेति । [विपर्यस्ता विपरीता लोकविरुद्धा मनश्चेष्टा

शकार—सुष्ठु भावो भणति ।

बहुकुसुमविचित्रिता च भूमि कुसुमभरेण विनामिताश्च वृक्षा ।
द्रुमशिखरलतावलम्बमाना पनसफलानीव वानरा ललन्ति ॥ ८ ॥

(शुश्टु भावे भणादि ।

बहुकुशुमविचित्तिदा अ भूमी कुशुमभलेण[1] विणामिदा अ रुक्खा ।
दुमशिहलल दाअलम्बमाणा पणशफला विअ वाणला ललन्ति ॥)

विट—काणेलीमात इद शिलातलमध्यास्यताम् ।

शकार—एषोऽस्म्यासित । (इति विटेन सहोपविशति ।) भाव अद्यापि ता वसन्तसेना स्मरामि । दुर्जनवचनमित्र हृदयान्नापसरति । (एशे म्हि आशिदे । भावे अज्ज वि त वशन्तशेणिअ शुमलामि । दुज्जणवअण विअ हडक्कादो ण ओशलदि ।)

विट—(स्वगतम् ।) तथा निरस्तोऽपि स्मरति ताम् । अथ वा ।

स्त्रीभिर्विमानितानां कापुरुषाणा विवर्धते मदन ।
सत्पुरुषस्य स एव तु[2] भवति मृदुर्नैव वा भवति ॥ ९ ॥

शकार—भाव काऽपि वेला स्थावरकचेटस्य भणितस्य प्रवहण गृहीत्वा लघु लघ्वागच्छेति । अद्यापि नागच्छतीति चिरमस्मि बुभुक्षित । मध्याह्ने न शक्यते पादाभ्या गन्तुम् । तत्पश्य पश्य ।

नभोमध्यगत सूरो दुष्प्रेक्ष कुपितवानरसदृक्ष ।
भूमिर्दृढसतप्ता हतपुत्रशतेव गान्धारी ॥ १० ॥

(भावे का वि वेला थावलकचेडश्श भणिदश्श पवहण गेण्हिअ लहु लहु आअच्छे त्ति । अज्ज वि ण आअच्छदि त्ति चिलम्हि बुभुक्खिदे । मज्झण्हे ण शक्कीअदि पादेहिं गन्तुम् । ता पेक्ख पेक्ख ।

णहमज्झगदे शूले दुप्पेक्खे कुविदवाणलशलिच्छे ।
भूमी दढशतत्ता[3] हदपुत्तशदेव्व गन्धाली ॥)

विट—एवमेतत ।

छाया[illegible] [illegible] निद्रायते गोकुल
तृष्णा[illegible] [illegible] [illegible] पय सारसम् ।
सतापादतिशङ्कितैर्न नगरीमार्गो नरै सेव्यते
तप्ता भूमिमपास्य च प्रवहण मन्ये क्वचित्सस्थितम् ॥ ११ ॥

मनोव्यापारो एषा तै । यद्वा विपर्यस्ते मन चेष्टा च येषा तै. । शिलाशकलानि पाषाणखण्डा इव वर्ष्माणि शरीराणि येषा तै । मासस्य वृक्षा इव तै । मूर्खै इव

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[1] बलेण [2] नु. [3] दिढ

SAK —My friend has spoken truly

The ground is picturesque owing to the numberless flowers (fallen thereon); the trees are bent down with the load of blossoms, and the monkeys, hanging from the branches at the tops of the trees, look as graceful as *panasa* fruits (8)

VITA—Bastard, here's a stone slab, please sit down

SAK —Here I seat myself (*He sits down, and so does* Vita) Friend, even now I remember that Vasantasena Like the words of a wicked man, she does not leave my mind

VITA—(*To himself*) Although he was spurned in that (contemptuous) manner, he still remembers her ' Or rather —

In the case of low persons, their passion waxes stronger if they are spurned by women, but in the case of a good man, the same becomes milder, or even disappears altogether (9)

SAK —Friend, a long time has passed since I asked the Cheta, Sthavaraka, to come here very quickly with the carriage He hasn't yet arrived And I have been feeling hungry long since It is now noon, and I cannot walk with my legs Just mark, mark —

The sun, occupying the middle of the sky, is difficult to gaze upon, like an enraged monkey And the ground is extremely hot, like Gandhari (suffering great anguish) when her hundred sons were all killed (10)

VITA—So it is

The herd of bullocks is sleeping under shade, letting fall their mouthfuls of grass And the wild deer, suffering from thirst, are drinking the water of the lake, hot though it is Men are not walking on the roads of the city, being exceedingly afraid of the heat I think (therefore) that the carriage must have halted somewhere (on its way), leaving off the heated track (11)

वसुधरा । भाराक्रान्ता भारनिपीडिता ।] ॥ ६ ॥ आक्रोशति जुगुप्सते । अमा इति । [अमी फलपुष्पशोभिता कठोरा निष्पन्दा निश्चलाश्च ता लताश्च ताभि ॥ कठोर निर्दय निष्पन्द निश्चल च यथा नथा इति वा । उपवेष्टिना आलिङ्गिता वृक्षा नृपाज्ञया रक्षिजनेन पालिता सदारा नरा इव निर्वृति सुख यान्ति । वगस्य वृत्तम् ॥ ७ ॥ बहुकुसुमेत्यादि । [बहुभि नानावर्णै कुसुमै त्रिचित्रिता भूमि । वृक्षा विनामिता विनाम प्रापिता । द्रुमाणा शिखरलताभ्य शिखरशाखाभ्य अवलम्बमाना वानरा पनसफलानीव ललन्ति शोभन्ते ।] पुष्पिताग्राच्छन्द । रुक्खा वृक्षा । ललन्ति विहरन्ति

शकार—भाव ।

शिरसि मम निलीनो भाव सूर्यस्य पाद
शकुनिखगविहङ्गा वृक्षशाखासु लीना ।
नरपुरुषमनुष्या उष्णदीर्घं श्वसन्तो
गृहशरणनिषण्णा आतप निर्वहन्ति ॥ १२ ॥

भाव अद्यापि स चेटो नागच्छति । आत्मनो विनोदननिमित्त किमपि गास्यामि । (इति गायति ।) भाव भाव श्रुत त्वया यन्मया गीतम् । (भावे । शिलशि मम[1] णिलीणे भाव शुज्जश्श पादे शउणिखगविहङ्गा लुक्खशाहाशु लीणा । णलपुलिशमणुश्शा उण्हदीह शशन्ता घलशलणणिशण्णा आदव णिव्वहन्ति ॥ भावे अज्ज वि शे चेडे णाअच्छदि । अत्तणो विणोदणणिमित्त कि पि गाइश्शम् । भावे भावे शुद तुए ज मए गाइदम् ।)

विट—किमुच्यते । गन्धर्वो[2] भवान् ।

शकार—कथ गन्धर्वो न भविष्यामि ।

हिङ्गुज्ज्वला जीरकभद्रमुस्ता वचाया ग्रन्थि सगुडा च शुण्ठी ।
एषा मया सेविता गन्धयुक्ति कथ नाह मधुरस्वर इति ॥ १३ ॥

भाव पुनरपि तावदगास्यामि । (तथा[3] करोति ।) भाव भाव श्रुत त्वया यन्मया गीतम् । (कध गन्धव्वे ण भविश्शम् ।

हिङ्गुज्जले जीलकभद्दमुश्ते वचाह गण्ठी शगुडा अ शुण्ठी ।
एशे मए शेविद गन्धजुत्ती कध ण हग्गे मधुलश्शलेत्ति ॥

भावे पुणो वि दाव गाइश्शम् । भावे भावे शुद तुए ज मए गाइदम् ।)

विट—किमुच्यते । गन्धर्वो भवान् ।

शकार—कथ गन्धर्वो न भवामि ।

हिङ्गूज्ज्वल दत्तमरीचचूर्णं व्याघारित तैलघृतेन मिश्रम् ।
भुक्त मया पारभृतीयमास कथ नाह मधुरस्वर इति ॥ १४ ॥

भाव अद्यापि चेटो नागच्छति । (कध गन्धव्वे ण भवामि ।

हिङ्गुज्जले दिण्णमरीचचुण्णे वग्घालिदे तेल्लघिएण[4] मिश्शे ।
भुत्ते मए पालहुदीअमशे कध ण हग्गे मधुलश्शलेत्ति ॥

भावे[5] अज्जवि चडे णाअच्छदि ।)

विट—स्वस्थो भवतु भवान् । मप्रत्येवागमिष्यति ।

॥ ८ ॥ **स्त्रीभिरिति** । [स्त्रीभि विमानिताना अवज्ञया तिरस्कृताना कापुरुषाणामधीराणा मदन काम वर्धते । मृदु स्ववश. भवति विनश्यति वा] ॥ ९ ॥ **नभोमध्येत्यादि** । गाथा । [सूर सूर्य । सतप्ता भूमिरातपेन गान्धारी शोकेन ।]

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१ मह २ गन्धर्वोऽसि. ३ इति तथा. ४ ०घिएहि ५ भावे भावे

SAK —Friend,

O friend, the rays of the sun have rested on my head, birds, feathered creatures, and sky-rangers are sheltering among the branches of the trees, and men, persons and people, heaving hot and deep sighs, are passing (the period of) the sun's heat by remaining in their houses and homes (12)

Friend, still that Cheta hasn't come I'll sing something to amuse myself (*He sings*) Friend, friend, did you hear what I sang ?

VITA—Why describe it ? You are (verily) a Gandarva !

SAK —How should I not be a Gandharva ?

Cumin seed and nut-grass mixed (*lit* brightened) with asafœtida, and a piece of orris-root with ginger and treacle,—this fragrant mixture I have taken, How, then, shall I not be sweet-voiced ? (13)

Friend, I'll sing once again (*Does so*) Friend, friend, did you hear what I sang ?

VITA—What to say of it ? You are (verily) a Gandharva!

SAK —How should I not be a Gandharva ?

I have eaten cukoo's flesh, seasoned with asafœtida, with black pepper powder added to it, fried in ghee, and besprinkled with oil and clarified butter How, then, shall I not be sweet-voiced ? (14)

Fridnd, still the Cheta hasn't arrived !

VITA—You need not be anxious, he'll come just now

गान्धारी दुर्योधनादिपुत्रशतमाता ॥ १० ॥ छायास्विति । [प्रतिमुक्त मुखात्त्यक्ता शष्पस्य कवला ग्रासा येन तत् । गोकुलं गोसमूह । सरस इद सारसम् । 'तस्येदम्' इति अण् । सतापात्सूर्यस्य प्रचण्डातपादतिशङ्कितं भीतं । अपास्य हित्वा । क्वचित्प्रच्छाये देशे । स्वभावोक्ति । शार्दूल० छन्द] ॥ ११ ॥ शिरसीति । मालिन्य। श्लोक । [गृहमेव शरण रक्षितृ तत्र निषण्णा । यद्वा गृह शरणमिति पुनरुक्तिा शकारोक्तत्वान्न दोषाय । निर्वहन्ति यापयन्ति] ॥ १२ ॥ हिङ्गुज्ज्वलेति । उपजातिच्छन्दसा । [वचा उग्रगन्धाभिधा ओषधि । 'वेखण्ड' इति भाषायाम् । गन्धयुक्ति गन्धद्रव्ययोजना] ॥ १३ ॥ हिङ्गूज्ज्वलमिति । [हिङ्गुना उज्ज्वलम् । दत्त निक्षिप्त मरीचचूर्णं यस्मिन् । व्याघारित घृताक्तम् । तैलघृतेन मिश्रमिति विरुद्धार्थं पुनरुक्त च । परभृत एव पारभृत कोकिलस्तस्येद पारभृतीयम्

(तत प्रविशति प्रवहणाधिरूढा वसन्तसेना चेटश्च)

चेट—भीत' खल्वहम । माध्याह्निक सूर्य । मेदानी कुपितो राजश्यालक-सस्थानको भविष्यति । तत्त्वरित वहामि ।—यात गावौ यातम् । (भीदे क्खु हग्गे । मज्झण्हिके शुज्जे । मा[1] दाणि कुविदे लाअशालशठाणे हुविश्शदि । ता तुलिद वहामि ।—जाध गोणा जाध ।)

वसन्तसेना—हा धिक् हा धिक् । न खलु वर्धमानकस्याय स्वरसयोग । किं न्विदम् । कि नु खल्वार्यचारुदत्तेन वाहनपरिश्रम परिहरताऽन्यो मनुष्योऽन्यत्प्रवहण प्रेषित भविष्यति । स्फुरति दक्षिण लोचनम् । वेपते मे हृदयम् । शून्या दिश । सर्वमेव विसष्ठुल पश्यामि । (हद्धी हद्धी । ण क्खु वड्ढमाणअस्स अअ सरसजोओ । किं ण्णेदम् । किं णु क्खु अज्जचारुदत्तेण वाहणपरिस्सम परिहरन्तेण अण्णो मणुस्सो अण्ण पवहण पेसिद भविस्सदि । फुरदि दाहिण लोअणम् । वेवदि मे हिअअम् । सुण्णाओ दिसाओ । सव्व ज्जेव विसठुल पेक्खामि ।)

शकार—(नेमिघोषमाकर्ण्य ।) भाव भाव आगत प्रवहणम् । (भावे भावे आगदे पवहणे ।)

विट—कथ जानासि ।

शकार—किं न पश्यति भाव । वृद्धशूकर इव घुरघुरायमाण लक्ष्यते ।(किं ण पेक्खदि भावे । बुड्ढशूअले विअ घुलघुलाअमाणे लक्खीअदि ।)

विट—(दृष्ट्वा ।) साधु लक्षितम् । अयमागत ।

शकार—पुत्रक स्थावरक चेट आगतोऽसि । (पुश्तका[2] थावलका चेडा आगदे शि ।)

चेट—अथ किम् । (अध इ ।)

शकार—प्रवहणमप्यागतम् (पवहणे वि आगदे ।)

चेट—अथ किम् । (अध इ ।)

शकार—गावावप्यागतौ । (गोणा वि आगदे ।)

चेट—अथ किम् । (अध इ ।)

शकार—त्वमप्यागत । (तुम पि आगदे ।)

चेट—(सहासम् ।) भट्टारक अहमप्यागत । (भट्टके अह पि आगदे ।)

शकार—तत्प्रवेशय प्रवहणम् । (ता पवेशेहि पवहणम् ।)

चेट—कतरेण मार्गेण (कदलेण मग्गेण ।)

शकार—एतेनैव प्राकारखण्डेन । (एदेण ज्जेव पाआलखण्डेण[3] ।)

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१ मा दाव २ पुत्तका, पुश्यका ३ पगाल

(*Then enter* Vasantasena *riding in the carriage, and* Cheta)

CHETA—I am rather afraid The sun is in the middle of the sky, I hope the royal brother-in-law, Samsthanaka, won't be getting angry now! Let me, therefore, drive quickly—Push on, bullocks, push on!

VAS—Oh, alas! Oh, alas! This is surely not the voice of Vardhamanaka! What may it mean? Could it be that the worthy Charudatta, not wishing to weary the bullocks, has sent another driver and a different carriage? My right eye throbs, my heart quakes, and all the quarters look void I see everything turned upside down!

SAK—(*Hearing the sound of the wheels*) Friend, friend, the carriage has arrived!

VITA—How do you know?

SAK—Don't you notice it, friend? It appears to be croaking, like an old hog

VITA—(*Seeing*) You marked correctly Here he comes!

SAK—Sthavaraka, my servant, my son, have you come?

CHETA—I have

SAK—And the car also has come?

CHETA—By all means

SAK—And the bullocks, too, have come?

CHETA—Certainly

SAK—And you, too, have arrived?

CHETA—(*With a laugh*) Master, I, too, have arrived!

SAK—Then bring the carriage in

CHETA—By what path?

SAK—Along this broken part of the wall

वृद्धाच्छ ' इति छ । मास भुक्तम्] ॥ १४ ॥ कि न प्रेक्षते भाव । घुरघुरेत्यव्यक्तशब्दानुकरणम् । अव्यक्त शब्द कुर्वाणो लक्ष्यते । पगालखण्डेण प्राकारखण्डपथेनैव प्रवेशय । दैवगन्या तु न भग्न प्रवहणमित्याह—कथ न भग्नमिति । ण छिण्णा लज्जू ण मला गोणा इति वक्तव्ये शकारोक्तत्वाद्भ्रमणम् । मम गुरु । गुरुरित्यतिमान्यत्वपरम् । एव त्व प्रेक्ष्यसे । [प्रेक्ष्यसे मयेति शेष सादरक आदरयुक्त । अभ्यन्तरको रहस्येऽभ्यन्तरीकृत । पुरस्करणीय समाननीय ।] मूशे खज्जे इति विपरीतोक्ति शकारवाक्यत्वात् । अवनतेत्यादि । [पथि मार्गे वर्षेण धारा-

चेट—भट्टारक वृषभौ म्रियेते । प्रवहणमपि भज्यते । अहमपि चेटो म्रिये । (भट्टके गोणा मलेन्ति । पवहणे वि भज्जेदि । हग्गे वि चेडे मलामि ।)

शकार—अरे राजश्यालकोऽहम् । वृषभौ मृतौ अपरौ क्रेष्यामि । प्रवहण भग्नमपर कारयिष्यामि । त्व मृत अन्य प्रवहणवाहको भविष्यति । (अले लाअशालके हग्गे । गोणा मले अवले किणिश्शम् । पवहणे भग्गे अवल घडाइश्शम् । तुम मले अण्णे पवहणवाहके हुविश्शदि ।)

चेट—सर्वमुपपन्न भविष्यति । अहमात्मीयो न भविष्यामि । (शव्व उववण्ण हुविश्शदि । हग्गे अत्तणकेलके ण हुविश्शम् ।)

शकार—अरे सवमपि नश्यतु । प्राकारखण्डेन प्रवेशय प्रवहणम् । (अले शव्व पि णश्शदु । पाआलखण्डेण पवेशेहि पवहणम् ।)

चेट—विभज्यस्व रे प्रवहण सम स्वामिना विभज्यस्व । अन्यत्प्रवहण भवतु । भट्टारक गत्वा निवेदयामि । (प्रविश्य ।) कथ न भग्नम् । भट्टारक एतदुपस्थित प्रवहणम् । (विभज्ज[१] ले पवहण शम शामिणा विभज्ज । अण्णे पवहणे भोदु । भट्टके गदुअ विणेदेमि । कध ण भग्गे । भट्टके एशे उवस्थिदे पवहणे ।)

शकार—न च्छिन्नौ वृषभौ । न मृता रज्जव । त्वमपि न मृत । (ण छिण्णा गोणा । ण मला लज्जू । तुम पि ण मले ।)

चेट—अथ किम् । (अध इ ।)

शकार—भाव आगच्छ । प्रवहण पश्याव । भाव त्वमपि मम गुरु परमगुरु । प्रेक्ष्यसे सादरकोऽभ्यन्तरक इति पुरस्करणीय इति । त्व तावत्प्रवहणमग्रतोऽधिरोह । (भाव आअच्छ । पवहण पेक्खामो । भावे तुम पि गुलु पलमगुलु । पेक्खीअशि शादलके अब्भन्तलकेत्ति पुलक्कलण्णीएत्ति[२] । तुम दाव पवहण अग्गदो अहिलुह ।)

विट—एव भवतु । (इत्यारोहति ।)

शकार—अथ वा तिष्ठ त्वम् । तव पितृसबन्धि[३] प्रवहण येन त्वमग्रतोऽधिरोहसि । अह प्रवहणस्वामी । अग्रत प्रवहणमधिरोहामि । (अध वा चिश्ट तुमम् । तुह[४] बप्पकेलके पवहणे जेण तुम अग्गदो अहिलुहशि । हग्गे पवहणशामी । अग्गदो पवहण अहिलुहामि ।)

विट—भवानेव[५] ब्रवीति ।

शकार—यद्यप्यहमेव भणामि तथाऽपि तवैष आचारोऽधिरोह भट्टारकेति भणितुम् । (जइ वि हग्गे एव्व भणामि तधा वि तुह एशे आदले अहिलुह भश्टकेत्ति भणिदुम् ।)

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१ विभज्ज विभज्ज २ पुक्कलणीआ (पुष्कलनीय) ३ पितु प्रव० इति क्वचिच्छाया. ४ तुहप्पके (तव सबन्धि) ५ भवानेव

CHETA—Master, the bullocks will die, the carriage will be smashed, and I, too, your servant, shall die

SAK—Well, I'm the king's brother-in-law! If the bullocks die, I'll buy others, if the carriage is smashed, I'll get another built, and if you die, I'll find another carriage-driver

CHETA—That would all be right, but then I shall cease to be my own self!

SAK—Eh, you, let everything perish, (but) bring in the carriage along the broken part of the wall

CHETA—Break, thou carriage, go to pieces along with the master! Let there be another carriage I'll go to the master and inform him (to that effect) (*Entering*) How, It is not broken! Master, here is come your carriage!

SAK—Are not the bullocks snapped, and the reins dead, and you too have not perished?

CHETA—That's so

SAK—Friend, come, we shall inspect the carriage Friend, you are my preceptor, my most revered preceptor I look upon you with respect, as one to be treated with confidence and honour So you should get into the carriage before me

VITA—So be it (*He goes to mount*)

SAK—Or rather, you stand aside Is it your father's carriage (as it were) that you get in before me? *I* am the master of the carriage, and *I* therefore shall go in first

VITA—But your honour said so (*i e* asked me to do it)

SAK—Even though I did say so, still it would have been proper etiquette on your part to say—"Master, please get in (first yourself)"

सारेण ताडितानि अक्षीणि येषा ते वर्षताडिताक्षा अत एव अवनतशिरस वृषभा इव अवनतशिरस शीघ्र प्रयाम । सदसि सभाया गौरवमात्मनि बहुमान प्रिय यस्य तस्य मम चक्षु कुलजनदर्शनकातर कुलस्त्रीविलोकनभीरु हि । सामान्यस्त्रीदर्शन त्वदुष्टमिति ध्वनि । पुष्पिताग्रा वृत्तम्] ॥ १५ ॥ [ऊषरक्षेत्रे क्षारभूमौ ।] बुड्ढचेडे निन्दितश्रोत्त । 'वृद्धश्रोत्रेषाह्य इत्यावाचक । अकारणात्' इति पूर्वटीका । अक्षिभ्या भक्ष्यते दन्तै प्रेक्ष्यते । शकारवाक्यत्वाद्विपरीतोक्ति । शरदिति । [शरच्चन्द्रप्रतीकाश शरदिन्दुधवल पुलिनान्तरे सैकतप्रदेशे शेते इति त हसम् । वसन्तसेना रूपादिगुणसपन्न चारुदत्त विहाय मूर्खं

विट —आरोहतु भवान् ।

शकार —एष साम्प्रतमधिरोहामि । पुत्रक स्थावरक चेट परिवर्तय प्रवहणम् । (एशे शपद अहिलुहामि । पुत्तका थावलका चेडा पलिवत्तावेहि पवहणम् ।)

चेट —(परावर्त्य[1]) अधिरोहतु भट्टारक । (अहिलुहदु भट्टालके ।)

शकार —(अधिरुह्यावलोक्य च शङ्का[2] नाटयित्वा त्वरितमवतीर्य विट कण्ठेऽवलम्ब्य ।) भाव भाव मृतोऽसि मृतोऽसि । प्रवहणाधिरूढा राक्षसी चौरो वा प्रतिवसति । तद्यदि राक्षसी तदोभावपि मुषितौ । अथ चौर तदोभावपि खादितौ । (भावे भावे मलेशि मलेशि । पवहणाधिरूढा लक्खषी चोले वा पडिवशदि । ता जइ लक्खशी तदो उभे वि मूशे । अध चोले तदो उभे वि खज्जे ।)

विट —न[3] भेतव्यम् । कुतोऽत्र वृषभयाने राक्षस्या[4] सचार[5] । मा नाम ते मध्याह्नार्कतापच्छिन्नदृष्टे[6] स्थावरकस्य सकञ्चुका[7] छाया दृष्ट्वा भ्रान्तिरुत्पन्ना ।

शकार —पुत्रक स्थावरक चेट जीवसि । (पुत्तका[8] थावलका चेडा जीवेशि ।)

चेट —अथ किम् । (अध इ ।)

शकार —भाव प्रवहणाधिरूढा स्त्री प्रतिवसति । तदवलोकय । (भावे पवहणाधिलूढा[9] इश्थिआ[10] पडिवशदि ता[11] अवलोएहि ।)

विट —कथ स्त्री ।

> **अवनतशिरस प्रयाम शीघ्र पथि वृषभा इव वर्षताडिताक्षा ।**
> **मम हि सदसि गौरवप्रियस्य कुलजनदर्शनकातर हि चक्षु ॥ १५ ॥**

वसन्तसेना—(सविस्मयमात्मगतम् ।) कथ मम नयनयोरायासकर एव राजश्याल । तत्सशयिताऽस्मि मन्दभाग्या । एतदिदानी मम मन्दभागिन्या ऊषरक्षेत्रपतित इव बीजमुष्टिर्निष्फलमिहागमन सवृत्तम् । तत्किमत्र करिष्यामि । (कध मम णअणाण आआसअरो ज्जेव राअसालओ । ता ससइदम्हि मन्दभाआ । एसो दाणि मम मन्दभाइणीए ऊसरक्खेत्तपडिदो विअ बीअमुट्टी णिप्फलो इध आगमणो सवुत्तो । ता किं एत्थ करइस्सम् ।)

शकार —कातर खल्वेष वृद्धचेट प्रवहण नावलोकयति । भाव आलोकय प्रवहणम् । (कादले क्खु एशे बुड्ढचेडे[12] पवहण णावलोएदि । भावे आलोएहि पवहणम् ।)

विट —को दोष । भवतु । एव तावत् ।

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१ परावृत्य २ त्रासं ३ न भेतव्य न भेत० ४ राक्षससचार ५ अवसर ६ खिन्न ७ सकूर्चकाम् ८ पश्यका, पुत्तका ९ पवहणाहिं (प्रवहणान्त). १० इत्थिआ ११ अतो पलोएहि १२ बुड्ढखोडे

VITA—(Well, then), let your honour get in

SAK —Here now I'll mount it Sthavaraka, my servant, my son, turn the car around

CHETA—(*Having turned it around*) May master mount it.

SAK —(*Mounts and looks in , shows fear, quickly dismounts, and clings to the neck of* Vita) Friend, friend, you're dead, you're dead ! There is a demoness or a thief seated inside the car So, if she is a demoness, then we are stolen, both of us , and if it is a thief, then we are gobbled up, both of us !

VITA—Don't you fear How can a demoness come to occupy this bullock-cart ? May it not be that your eyes being dazzled with the heat of the mid-day sun, there arose this hallucination on your seeing the shadow of Sthavaraka, with the cloak on ?

SAK —Sthavaraka, my servant, my son, are you alive ?

CHETA—Yes, I am

SAK —Friend, there is a female seated inside the carriage You had better see it

VITA—What ! A woman ?

Let us pass away quickly by the road, with bent heads, like bullocks whose eyes are dazzled by the falling rain drops , for the eyes of me, to whom esteem in public assemblies is dear, are afraid to gaze upon high born ladies (15)

VAS --(*With surprise , to herself*). What ! Here is the same royal brother-in-law, who is an eyesore to me ! Then indeed I am in peril, I, the unlucky one ! Now this visit of my unlucky self here has turned out fruitless, like a handful of seed sown in saline soil So what shall I do here ?

SAK --This old fellow, Cheta, is a coward , he won't peep in the carriage Friend, you look into it

VITA--Where's the harm ? All right so be it

शकार कथमुपस्थितेत्यथ । अप्रस्तुतप्रशसालंकार सारूप्यनिबन्धन ॥ १६ ॥ पूर्वमिति । [पूर्व प्रथमाङ्के शकारानुगमने मानाद्राजश्यालमवज्ञाय सप्रति जननीवशान्मात्राज्ञानुरोधाद् द्रव्यार्थे आगतेति शेष । अशौण्डीर्यमनोदार्य कृपणमतित्वमिति यावत् । तत्स्वभाव यम्य तेन वेशभावेन आगताऽसीति मन्यने] ॥ १७ ॥ भक्खिदे भक्षित । विपरीतोक्ति पूर्ववत् । अथ वेन्यतलस्थाक्ति । शृगाला उड्डीयन्त इत्यादि चतुष्टयमपक्रमम् । [धुर्याणा प्रवहणबलीवर्दयो । सामान्याभिप्राय

शकार —कथ श्रृगाला उड्डयन्ते वायसा व्रजन्ति । तद्यावद्भावोऽक्षिभ्या भक्ष्यते दन्तै प्रेक्ष्यते तावदह पलायिष्ये । (कध शिआला उड्डेन्ति वाअशा वच्चेन्ति । ता जाव भावे अक्खीहिं भक्खीअदि दन्तेहिं पेक्खीअदि ताव हग्गे पलाइश्शम् ।)

विट —(वसन्तसेना दृष्ट्वा । सविषादमात्मगतम् ।) कथमये मृगी व्याघ्र-मनुसरति । भो कष्टम् ।

शरच्चन्द्रप्रतीकाश पुलिनान्तरशायिनम् ।
हसी हस परित्यज्य वायस समुपस्थिता ।। १६ ।।

(जनान्तिकम् ।) वसन्तसेने न युक्तमिद नापि सदृशमिदम् ।

पूर्वं मानादवज्ञाय द्रव्यार्थे जननीवशात् ।

वसन्तसेना—न । (इति शिरश्चालयति ।) (ण ।)

विट —

[1]अशौण्डीर्यस्वभावेन वेशभावेन मन्यते ।। १७ ।।

ननूक्तमेव मया भवती प्रति—' सममुपचर भद्रे सुप्रिय चाप्रिय च ।'

वसन्तसेना—प्रवहणविपर्यासेनागता शरणागतास्मि । (पवहणविपज्जासेण आगदा । सरणागदम्हि ।)

विट —न भेतव्य न भेतव्यम् । भवतु । एन वञ्चयामि । (शकारमुपगम्य ।) काणेलीमात सत्य राक्षस्येवात्र प्रतिवसति ।

शकार —भाव भाव यदि राक्षसी प्रतिवसति तत्कथ न त्वा मुष्णाति । अथ चोर तदा किं त्व न भक्षित । (भावे भावे जइ लक्खशी पडिवशदि ता कीश ण तुम मृशेदि । अध[2] चोले ता कि तुम ण भक्खिदे[3] ।)

विट —किमनेन निरूपितेन । यदि पुनरुद्यानपरपरया पद्भ्यामेव नगरी-मुज्जयिनी प्रविशाव' तदा को दोप स्यात् ।

शकार'—एव कृते कि भवति । (एव्व किदे कि भोदि ।)

विट --एव कृते व्यायाम सेवितो धुर्याणा च परिश्रम[4] परिहृतो भवति ।

शकार —एव भवतु । स्थावरक चेट नय पवहणम् । अथ वा तिष्ठ तिष्ठ । देवताना ब्राह्मणाना चाग्रतश्चरणेन गच्छामि । नहि नहि । प्रवहणमधिरुह्य गच्छामि । यन दूरतो मा प्रेक्ष्य भणिष्यन्ति—एष स राष्ट्रियश्यालो भट्टारको गच्छति । (एव भोदु । थावलआ चेडा णेहि पवहणम । अध वा चिश्ट चिश्ट । देवदाण बह्मणाण च अग्गदो चलणेण गच्छामि । ण हि ण हि । पवहण अहिलुहिअ गच्छामि जेण दूलदो म पेक्खिअ भणिश्शन्ति—एशे शे लश्टिअशाले भश्टालके गच्छदि ।)

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१ अशोटीर्य २ अध वा ३ खज्जे (खादित) ४ भ्रम

SAK —How! The jackals are flying about in the sky and the crows scampering along! So I'll run away before my friend is eaten up with eyes and gazed upon with teeth!

VITA—(*Seeing* Vasantasena, *sorrowfully, to himself*) Ah! How is it that the doe is following a tiger! Oh, alas,

Leaving the male swan, resplendent like the autumnal moon, and reclining on a stretch of (white) sand, the female swan has taken herself to a crow! (16)

(*Aside, to* Vasantasena) O Vasantasena, this is neither proper nor becoming

Having first proudly spurned him, you're now come at the bidding of your mother, for the sake of money —

VAS —No! (*She nods her head*)

VITA—

Then I think (you came) owing to the profession of a courtesan being characterized by absence of generosity (*i e* by a desire for money) (17)

Why, I did (formerly) say to you—" O good maiden, serve equally one much coveted by you and one disliked by you "

VAS —I came owing to an interchange of carriages I beseech your protection!

VITA--Be not afraid, be not afraid --All right, I will deceive him (*Approaching* Sakara) Bastard it is true, there's actually a demoness inside

SAK --Friend, friend, if there's a demoness, then how has she not stolen you? And if a thief, then how haven't you been devoured?

VITA—What is the good of discussing that?—Well, now, if we enter the city of Ujjayini going on foot, through the row of orchards, then what is the harm (in that)?

SAK --If we do so, what good would it do?

VITA—If we do so, we get exercise and avoid giving trouble to the bullocks

SAK —So be it Sthavaraka, my servant, take away the carriage Or rather, stay—stay Am I to walk on foot before (*i e.* in the presence of) the deities and the Brahmanas? No, no! I'll mount the carriage and go, so that, seeing me from afar, they will say —' Here goes our master, the king's brother in law "

विट—(स्वगतम् ।) दुष्कर विषमौषधीकर्तुम्[१] । भवतु । एव तावत् । (प्रकाशम् ।) काणेलीमात एषा वसन्तसेना भवन्तमभिसारयितुमागता ।

वसन्तसेना—शान्त पापम् । शान्त पापम् । (सन्त[२] पावम् । सन्त पावम् ।)

शकार—(सहर्षम् ।) भाव भाव मा प्रवरपुरुष मनुष्य वासुदेवकम् । (भावे भावे म पबलपुलिश[३] मणुश्श वाशुदेवकम् ।)

विट—अथ किम् ।

शकार—तेन ह्यपूर्वा श्री समापादिता । तस्मिन्काले मया रोषिता । साप्रत पादयो पतित्वा प्रसादयामि । (तेण हि अपुव्वा शिली शमाशादिदा । तश्शि काले मए लोशाइदा[४] । शपद पादेशु पडिअ पशादेमि ।)

विट—साध्वभिहितम् ।

शकार—एष पादयो पतामि । (इति वसन्तसेनामुपसृत्य ।) मात अम्बिके श्रृणु मम विज्ञप्तिम् ।

> **एष पतामि चरणयोर्विशालनेत्रे**
> **हस्ताञ्जलि दशनखे तव शुद्धदन्ति ।**
> **यत्तव मयाऽपकृत मदनातुरेण**
> **तत्क्षामिताऽसि वरगात्रि तवास्मि दास ॥ १८ ॥**

(एशे पादेशु पडेमि । अत्तिके अम्बिके शुणु मम विण्णत्तिम् ।

एशे पडामि[५] चलणेशु विशालणेत्ते हश्तञ्जलिं दशणहे[६] तव शुद्धदन्ति ।
ज त मए अवकिद मदणातुलेण[७] त खम्मिदाशि वलगत्ति तव म्हि दाशे ॥)

वसन्तसेना—(सक्रोधम् ।) अपेहि । अनार्यं मन्त्रयसे । इति पादेन ताडयति । (अवेहि । अणज्ज मन्तेसि ।)

शकार—(सक्रोधम् ।)

> **यच्चुम्बितमम्बिकामातृकाभिर्गत न देवानामपि यत्प्रणामम् ।**
> **तत्पातित पादतलेन मुण्ड वने श्रृगालेन यथा मृताङ्गम् ॥ १९ ॥**

अरे स्थावरक चेट कुत्र त्वयैषा समासादिता ।

> (जे चुम्बिदे अम्बिकमादुकेहि गदे ण देवाण[८] वि जे पणामम् ।
> शे पाडिदे पादतलेण मुण्डे वणे शिआलेण जधा मुदङ्गे[९] ॥

अले थावलआ चेडा कहिं तुए एशा शमाशादिदा ।)

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१ ओष० २ शन्त ३ पुलिशम्णु० ४ लोशायिदा ५ पडेमि ६ दशणह ७ मदणाउलेन ८ देवाणं ९ मिदङ्गे.

VITA—(*To himself*) It is difficult (*i e* impossible) to convert poison into medicine All right Let it be thus (*Aloud*) Bastard, here's Vasantasena, come to you of her own accord, as an *abhisarika*

VAS —Heaven forbid—heaven forbid!

SAK —(*Joyfully*) Friend, friend, has she come to *me*, the great man, a human being, (another) Krishna?

VITA—Yes

SAK —Then I have attained unprecedented good fortune! On that occasion I had angered her: now I'll fall at her feet and reconcile her

VITA—You have spoken well!

SAK —Here I'll fall at her feet (*Approaching* Vasantasena) Mother, mamma, listen to my request —

Here I prostrate myself at your feet, O you with large eyes, O pearly-toothed one, I place my folded hands on the ten nails of your feet —O beautiful-limbed damsel, I beseech your forgiveness for whatever ill I, tormented by love, did towards you I am your slave! (18)

VAS —(*Angrily*) Get away, you are speaking wickedly. (*Strikes him with the foot*)

SAK —(*Wrathfully*).

This head of mine, which was caressed by my mother and mamma, and which did not bow even to the gods, has been struck down (by her) with her foot, as a jackal treats a carcass in the jungle (19)

You, Sthavaraka, my slave, where did you come across her?

बहुवचनम् ।] देवदाण अग्गदो गच्छामि । न हि न होति न्यायविरुद्धम् । [विषमौषधीकर्तुं दुर्जनमानुकूल्येन परिवर्तयितुमित्यर्थ । वासुदेव इव वासुदेवक तम् । 'इवे प्रतिकृतौ' इति इवार्थे कन् ।] एष पतामीत्यादि । [हे विशालनेत्रे एषोऽहं तव चरणयो पतामि । हे शुद्धदन्ति शुद्धा दन्ता यस्या तत्सबुद्धि । तव दश नखे चरणयो दशसु नखेपु हस्ताञ्जलि करोमीति शेप । मदनातुरेण कामपीडितेन मया यत्तव अपकृत तत् क्षामितासि तदर्थं क्षमा याचितासि । हे वरगात्रि तव-

चेट—भट्टक ग्रामशकटै रुद्धो राजमार्ग । तदा चारुदत्तस्य वृक्षवाटिकाया प्रवहण स्थापयित्वा तत्रावतीर्य यावच्चक्रपरिवृत्ति करोमि तावदेषा प्रवहणविपर्यासेनेहारूढेति तर्कयामि । (भट्टके गामशअलेहिं लुद्धे लाअमग्गे । तदो चालुदत्तश्श लुक्खवाडिआए पवहण थाविअ तहिं ओदलिअ जाव चक्कपलिवट्टिअ कलेमि ताव एशा पवहणविपल्लाशेण[1] इह आलूढेत्ति तक्केमि ।)

शकार—कथ प्रवहणविपर्यासेनागता । न मामभिसारयितुम् । तदवतरावतर मदीयात्प्रवहणात् । त्व त दरिद्रसार्थवाहपुत्रकमभिसारयसि । मदीयौ गावौ वाहयसि । तदवतरावतर । गर्भदास्यवतरावतर । (कध पवहणविपल्लाशेण[2] आगदा । ण म अहिशालिदुम् । ता ओदल ओदल ममकेलकादो पवहणादो । तुम त दलिद्दशत्थवाहपुत्तक[3] अहिशालेशि । ममकेलकाइ गोणाइ वाहेशि । ता ओदल ओदल । गब्भदाशि ओदल ओदल ।)

वसन्तसेना—तमार्यचारुदत्तमभिसारयसीति यत्सत्यमलङ्कृताऽस्म्यमुना वचनेन । साप्रत यद्भवतु तद्भवतु । (त अज्जचारुदत्त अहिसारेसित्ति ज सच्च अलकिदम्हि इमिणा वअणेण । सपद ज भोदु त भोदु ।)

शकार:—

एताभ्या ते दशनखोत्पलमण्डलाभ्या
हस्ताभ्या चाटुशतताडनलम्पटाभ्याम् ।
कर्षामि ते वरतनु निजयानका
त्केशेषु वालिदयितामिव यथा जटायु ॥ २० ॥

(एदेहिं दे दशणहुप्पलमण्डलेहि
हश्तेहिं[4] चाडुशदताडणलम्पडेहिं ।
कट्टामि[5] दे वलतणु णिअजाणकादो
केशेशु वालिदइअ वि जहा जडाऊ[6] ॥)

दास अस्मि । वसन्ततिलकम् ।] ॥ १८ ॥ **यच्चुम्बितमिति** । [यदम्बिकया मात्रा चुम्बितम् । यद्देवानामपि प्रणाम न गत तान्न प्रणतम् । तन्मे मुण्ड शिर वनशृगालेन मृताङ्ग शवशरीरमिव पादतलेन पातितम् । अम्बिकामातृभिरिति पुनरुक्त सर्वत्र पुल्लिङ्गबहुवचनत्व च शकारवचनत्वादित्यवसेयम् ।] उपजात्या । ये चुम्बिता मातृकाम्बिकाभिर्गता न देवानामपि ये प्रणामम् । ते पातिता पादतलेन मुण्डा वने शृगालेन यथा मृदङ्गा ॥ मातृका इति स्वार्थे क । मुण्डा इति बहुवचनमप्यनर्थकम् ॥ १९ ॥ [गर्भदासि जन्मत एव दासि । अत कस्ते गर्व इति भाव ।]

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१ विपलट्टणेण (विपर्ययेण), २ पलिवट्टणेण (परिवर्तनेन). ३ पुत्तहक ४ हत्थेहिं ५ वड्ढामि, वट्टामि ६ हणूमे (हनूमान्)

CHETA—Master, the highway was blocked by the rustic carts I therefore stopped my car near Charudatta's garden ; and while I got down there and was giving a turn to the wheels (of another's cart), she must have got in by mistaking our carriage for her own , so I infer

SAK —What ! She came owing to an interchange of carriages, and not to meet me (as her lover) ! Then get down, get down from my carriage ! You are going to meet that penniless son of a merchant (*i e*, Charudatta), and you make my bullocks carry you ! Ah, get down, get down ! You born servant-maid, get down !

VAS —To tell the truth, I feel honoured by these words (of his), *viz* that I am going to meet that worthy Charudatta Now whatever must happen, let it come

SAK —

Seizing you by the hair with these two hands of mine, which are decked with a row of lotuses in the form of their ten nails, and which were yearning to pat you to the accompaniment of hundreds of fond words, I shall (forthwith) drag down your lovely body from my carriage, just as Jatayu did the wife of Vali (20)

ताभ्यामित्यादि । वसन्ततिलकच्छन्दसा । सबिन्दो पाक्षिकगुरुत्वात् एदेहिं हत्थेहिं इत्यनयोर्लघुत्वम् । [दश नखा एव उत्पलमण्डल ययोस्ताभ्याम् । चाटुशतेन प्रियवचनशतेन यत्ताडन तत्र लम्पटाभ्यामुत्सुकाभ्याम् । एताभ्या हस्ताभ्या ते वरतनु केशेषु गृहीत्वा निजयानकात्कर्षामि । यथा इव ।] कर्षयामि दे त्वाम् । वरतनु निजयानकात्केशेषु वालिदयितामिव यथा केशेषु जटायुराकृष्टवान् । पाठान्तरे हनूमानित्यर्थ । [ते ते इति यथा इव इति च पुनरुक्तम् । वालिदयिताया जटायुना कर्षणाभावात्] व्याहतोपम चेदम् । [शकारोक्तित्वेन चमत्कृतिमत्] ॥ २० ॥ **अग्राह्या इति** । [गुणसमन्विता सौन्दर्यादिगुणोपेता । दृष्टान्तालकार] ॥ २१ ॥ योऽसौ सोऽद्यैतस्या इत्यादि । तत साप्रत मारयाम्येनाम् । **यदीच्छसीत्यादि** । उपजातिच्छन्दसा । प्रावारक प्रच्छन्द सूत्रशतैर्ग्रथितम् । [यदि इच्छसि मत्त इति शेष ।] मत्स्य च खादितुम् । चुहू चुहू चुक्कु चुहू चुहूत्ति इत्यनुकरणम् ॥ २२ ॥ **बालामिति** । [वेश्या तथाऽपि अवेशसदृश । कुलस्त्रीजनोचित इत्यर्थ । प्रणयोपचार यस्या । धनलोभविरहादिति भाव । अनागस निरपराधामेना यदि घातयामि । केनोडुपेन प्लवेन । तरिष्ये अत्रात्मनेपद चिन्त्यम् । वसन्त० वृत्तम् ।]

विट —

अग्राह्या मूर्धजेष्वता स्त्रियो गुणसमन्विता ।
[1]न लता[2] पल्लवच्छेदमर्हन्त्युपवनोद्भवा[3] ॥ २१ ॥

तदुत्तिष्ठ त्वम्[4] । अहमेनामवतारयामि । वसन्तसेने अवतीर्यताम् ।

(वसन्तसेनाऽवतीर्यैकान्ते स्थिता ।)

शकार —(स्वगतम् ।) योऽसौ मम वचनावमानेन तदा रोषाग्नि सधुक्षितोऽद्यैतस्या पादप्रहारेणानेन प्रज्वलित । तत्साप्रत मारयाम्येनाम् । भवतु । एव तावत् । (प्रकाशम् ।) भाव भाव ।

यदीच्छसि लम्बदशाविशाल प्रावारक सूत्रशतैर्युक्तम् ।
मास च खादितुं तथा तुष्टिं कर्तुं चुहू चुहू चुक्कु चुहू चुहू इति ॥ २२ ॥

(जे शे मम वअणावमाणेण तदा लोशग्गी शधुक्खिदे अज्ज एदाए पादप्पहालेण अणेण पज्जलिदे । त शपद मालेमि णम् । भोदु । एव्व दाव । भावे भावे ।

जदिच्छशे लम्बदशाविशाल पावालअ शुत्तशदेहिं जुत्तम् ।
मश च खादु तह तुश्टि कादु चुहू चुहू चुक्कु चुहू [5]चुहूत्ति ॥)

विट —तत किम् ।

शकार —मम प्रिय कुरु । (मम पिअ कलेहि ।)

विट —बाढ करोमि वर्जयित्वा त्वकार्यम ।

शकार —भाव अकार्यस्य गन्धोऽपि नास्ति । राक्षसी काऽपि नास्ति । (भावे[6] अकज्जाह गन्धे वि णत्थि । लक्खशी कवि णत्थि ।)

विट —उच्यता तर्हि ।

शकार —मारय वसन्तसेनाम् । (मालेहि वसन्तशेणिअम् ।)

विट —(कर्णौ पिधाय ।)

बाला स्त्रिय च नगरस्य[7] विभूषण च
वेश्यामवेशसदृशप्रणयोपचाराम् ।
एनामनागसमह यदि घातयामि
केनोडुपेन परलोकनदीं तरिष्ये ॥ २३ ॥

शकार —अह त उडुप[8] दास्यामि । अन्यच्च विविक्त उद्यान इह मारयन्त कस्त्वा प्रेक्षिष्यते । (अह ते भेडक दइश्शम् । अण्ण च विवित्ते उज्जाणे इध मालन्त को तुम पेक्खिश्शदि ।)

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१ नु. २ ऽता. त्युपवनोद्भवा ३ ऽत्तूपव० ४ त्वहमेनाम् ५ चुहुत्ति
६ भावे भावे ७ नरलोकवि. ८ एडकम्

VITA—

Ladies like these, who are accomplished, should not be seized by the hair, for, the creepers growing in orchards deserve not to have their foliage lopped off (21)

So you may stand off, I'll help her to dismount O Vasantasena, please get down

(Vasantasena *dismounts and stands in one corner*)

SAK —(*To himself*) That fire of my anger, which was kindled on that occasion when she spurned my suit, has to day been inflamed by this her insult of) kicking So I'll now kill her All right, I'll (proceed) in this way (*Aloud*) Friend, friend !

If you desire (to wear) a large cloak, with long fringes and having hundreds of tassels, and to dine upon flesh and derive satisfaction (therefrom), (munching) with the sounds *chuhoo-chuhoo, chukku, chuhoo chuhoo,*— (22)

VITA—Then what ?

SAK —Do what I wish

VITA—Very well I'll do it, but excepting an execrable [sinful] deed (that cannot be done).

SAK —Friend, there is not even the remotest trace of the job being such as [being difficult] cannot be done There is no demoness whatever in it

VITA—Speak out, then (what it is)

SAK —Kill Vasantasena !

VITA—(*Closing his ears*)

If I kill her who is young, a woman, and an ornament of our city, and who, although a courtesan, bestows her love in a manner unlike that of the courtesans' quarter, and who is (withal) innocent, then with what boat shall I cross the river of the next world ? (23)

SAK —I will give you a boat And moreover, in this deserted garden, who would see you killing her ?

अवेशसदृशेति । अवेश्यापाठकोचितमकृत्रिमम् ॥ २३ ॥ [एकडमिति पाठे मेषम् । परलोकनदीतरणायेति शेष ।] विविक्ते विजने । पश्यन्तीति । [अयमिति गगन-स्थितसूर्यस्य हस्तेन निर्देश । अनिल वायु । सुकृतदुष्कृतयो पुण्यपापकर्मणो

विट —

पश्यन्ति मा दश दिशो वनदेवताश्च
चन्द्रश्च दीप्तकिरणश्च दिवाकरोऽयम् ।
धर्मानिलौ च गगनं च तथाऽन्तरात्मा
भूमिस्तथा सुकृतदुष्कृतसाक्षिभूता ॥ २४ ॥

शकार —तेन हि पटान्तापवारिता कृत्वा मारय । (तेण हि पडन्तोवालिद[१] कदुअ मालेहि ।)

चेट —मूर्ख अपध्वस्तोऽसि ।[२]

शकार —अधर्मभीरुरेष वृद्धशृगाल । भवतु । स्थावरक चेटमनुनयामि । पुत्रक स्थावरक चेट सुवर्णकटकानि दास्यामि । (अधम्मभीलू एशे बुड्ढकोले[३] । भोदु । थावलअ चेड अणुणेमि । पुश्थका[४] थावलका चेडा शोवण्णखडुआइ[५] दइश्शम् ।)

चेट – अहमपि परिधास्यामि । (अह पि पहिलिश्शम् ।)

शकार —सौवर्णं ते पीठकं कारयिष्यामि । (शोवण्ण दे [६]पीठक कालइश्शम् ।)

चेट —अहमप्युपवेक्ष्यामि । (अह पि उवविशिश्शम् ।)

शकार —सर्वं त उच्छिष्टं दास्यामि । (शव्व दे उच्छिश्ट [७]दइश्शम् ।)

चेट —अहमपि खादिष्यामि । (अह पि खाइश्शम् ।)

शकार —सर्वचेटानां महत्तरकं कारयिष्यामि । (शव्वचेडाण[८] महत्तलक कलइश्शम् ।)

चेट —भट्टक भविष्यामि । (भश्टके[९] हुविश्शम् ।)

शकार —तन्मन्यस्व मम वचनम् । (ता मण्णेहि[१०] मम वअणम् ।)

चेट —भट्टक सर्वं करोमि वर्जयित्वाऽकार्यम् । (भश्टके शव्व कलेमि वज्जिअ अकज्जम् ।)

शकार —अकार्यस्य गन्धोऽपि नास्ति । (अकज्जाह गन्धे वि णत्थि[११] ।)

चेट —भणतु भट्टक । (भणादु भश्टके ।)

शकार —एनां वसन्तसेनां मारय । (एण वशन्तशेणिअ मालेहि ।)

चेट —प्रसीदतु भट्टकः । इयं मयाऽनार्येणार्या प्रवहणपरिवर्तनेनानीता । (पशीददु भश्टके । इअ मए अणज्जेण अज्जा पवहणपलिवत्तणेण आणीदा ।)

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१ वलित (वलिता). २ धिक्कृत ३ खोले (शृगाल) ४ पुत्तका. ५ खण्डाइ ६ पीठके ७ ०श्टअ ८ चेड ०ण ९ भट्टके. १० माणेहि (मानय). ११ णश्ति.

VITA—

The ten quarters are seeing me, and the sylvan deities, and the moon, and this sun with his brilliant rays, and Dharma (Righteousness), and Wind, and the sky, and the internal soul, and also the Earth, the witness to all holy and unholy acts (24)

SAK —Then put your cloak over her, and kill her

VITA—Fool, you are damned !

SAK —This old jackal is afraid of (committing) sin All right, I'll persuade my servant Sthavaraka Sthavaraka, my slave, my son, I'll give you golden bracelets

CHETA—And I will put them on

SAK —I'll get a golden seat made for you

CHETA—And I will sit (on it)

SAK —I'll give you all the leavings of my food

CHETA—And I will eat them

SAK —I'll make you the head of all my servants

CHETA—Master, I will become (the head)

SAK —Then do my bidding,

CHETA—Master, I will do everything, excepting such as cannot be done

SAK —There is no trace of impossibility about it

CHETA—Let my master speak out (what it is)

SAK —Kill this Vasantasena ?

CHETA—Please, master [don't ask me that] this noble lady was brought here by my unworthy self owing to an interchange of cars

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साक्षिभूता प्रत्यक्षद्रष्ट्री । एतल्लिङ्गवचनविपरिणामेन सर्वत्र योज्यम् ॥ २४ ॥ खडुआइ बाहुवलयविशेषान् । पीढके पीठम् । उच्छिस्टअ भोजनावशिष्टम् । येनेति । [येन कर्मणा अहं भागधेयदोषै दुर्भाग्यदोषै गर्भदास आजन्मसेवक विनिर्मितोऽस्मि तत्कर्म ईदृशकर्मणा अधिक न करिष्यामि सपादयिष्यामि । तेनाकार्यं परिहरामि] ॥ २५ ॥ अपीति । [एष परिभूता निकृष्टा दशा यस्य तथा अपि दरिद्र प्रेष्य सेवकोऽपि परत्र परलोके फल पुण्यकर्मण इति यावत् इच्छति । अस्य भर्ता तु न । तस्माद्ये शकारसदृशा अद्य असदृश कर्म पापादि असदृशमयोग्य पुरुष वा वर्धयन्ति सदृश पुण्यं कर्म योग्य पुरुष वा त्यजन्ति ते कथमिव नाश न यान्ति । यास्य-

शकार—अरे चेट तथापि न प्रभवामि। (अले[1] चेडा तथावि ण पहवामि।)

चेट—प्रभवति भट्टक शरीरस्य न चारित्रस्य। तत्प्रसीदतु प्रसीदतु भट्टक। बिभेमि खल्वहम्। (पहवदि भश्टके[2] शलीलाह ण चालित्ताह। ता पशीददु पशीददु भश्टके। भाआमि क्खु अहम्।)

शकार—त्व मम चेटो भूत्वा कस्माद्बिभेषि। (तुम मम चेडे भविअ कश्श भाआशि।)

चेट—भट्टक परलोकात्। (भश्टके पललोअश्श।)

शकार—क स परलोक। (के शे पल्लोए।)

चेट—भट्टक सुकृतदुष्कृतस्य परिणाम। (भश्टके शुकिददुक्किदश्श पलिणामे।)

शकार—कीदृश सुकृतस्य परिणाम। (केलिशे[3] शुकिदश्श पलिणामे।)

चेट—यादृशो भट्टको बहुसुवर्णमण्डित। (जादिशे भश्टके बहुशुवण्ण-मण्डिदे।)

शकार—दुष्कृतस्य कीदृश। (दुक्किदश्श केलिशे।)

चेट—यादृशोऽह परपिण्डभक्षको भूत। तदकार्य न करिष्यामि। (जादिशे हग्गे पलपिण्डभक्खके[4] भूदे। ता अकज्ज ण कलइश्शम्।)

शकार—अर न मारयिष्यसि। (इति बहुविध ताडयति।) (अले ण मालिश्शशि।)

चेट—ताडयतु भट्टको मारयतु भट्टक। अकार्य न करिष्यामि।

येनास्मि गर्भदासो विनिर्मितो भागधेयदोषै।
अधिक च न क्रेष्यामि तेनाकार्य परिहरामि॥ २५॥

(पिश्टदु[5] भश्टके माल्देदु भश्टके। अकज्ज ण कलइश्शम्।

जेणम्हि गब्भदाशे विणिम्मिदे भाअधेअदोशेहिं।
अहिअ च ण कीणिश्श[6] तेण[7] अकज्ज पलिहलामि॥

वसन्तसेना—भाव शरणागताऽस्मि। (भाव शरणागदम्हि।)

विट—काणेलीमात मर्षय मर्षय। साधु स्थावरक साधु।

अप्येष[8] नाम परिभूतदशो[9] दरिद्र
प्रेष्य परत्र फलमिच्छति नास्य भर्ता।
तस्मादमी कथमिवाद्य न यान्ति नाश
ये वर्धयन्त्यसदृश सदृश त्यजन्ति॥ २६॥

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१ अले अले. २ भट्टके ३ कीलिशे, कीशिदे ४ पुश्टके, पुट्टके ५ पिट्ठदु विट्ठदु.
६ [illegible] ८ [illegible] ९ दश

SAK —You, slave, have I no mastery even over you ?

CHETA—Your honour is the master of my body, but not of my morals So please, master, excuse me, I am verily afraid

SAK —Being *my* servant, of whom are you afraid ?

CHETA—Of the next world, master

SAK —What is that 'next world' ?

CHETA—Master, it is the consequence of one's good and bad acts

SAK —Of what kind is the consequence of good acts ?

CHETA—(To be) like my master, adorned with many golden ornaments

SAK —And of what sort (is the consequence) of bad acts ?

CHETA —(To be) like me, who have become an eater of others' food So I will not do an unholy deed

SAK —Aye, you won't kill her ? (*He beats him in a variety of ways*)

CHETA—The master may beat me or kill me, but I won't do an unholy deed

Since I am made a born slave by the faults of my luck, I shall not buy any further (store of evil luck), and for this reason I refrain from committing a sinful deed (25)

VAS —Sir, I beseech your protection !

VITA—Bastard, forbear, forbear ! Good, Sthavaraka, good !

Even this penniless man, in such a miserable condition, and a menial, desires reward in the next world, but not so his master Then why do such persons not meet with instant ruin, who multiply unworthy deeds and never do a worthy one ? (26)

न्त्येवेत्यर्थ । वसन्ततिलक वृत्तम्] ॥२६॥ रन्ध्रेति । [कृतान्त विधि रन्ध्रानुसारी छिद्रानुवर्ती विषमो विपरीतकारी च यद् यस्मात्कारणाद् । अस्य चेटस्य । शप स्पष्टम् । उपजातिच्छन्द]॥ २७ ॥ कस्मात् बिभेमि । अपि तु न कस्मादपीत्यर्थ । अपवारके । गृहविशेष इत्यर्थ । परिकर काछ इति प्रसिद्धम् । **सर्वकालमित्यादि** । वैरिको वैरी । स्वार्थे क ॥ २८ ॥ शण्णा उपदेश । एद विटम । कथमह एव बृहतो मल्लकप्रमाणात् । समुद्रप्रमाणादिति वक्तव्ये मौर्ख्यान्मिल्लकप्रमाणतया कुलमुपमिनोति । 'मल्लिका पत्रपुटिका तया कुलस्य महत्त्व मौर्ख्यादुपमिनोति' इति प्राचीनटीका । **किं कुलेनेति** । [कुलेन उपदिष्टेन कथितेन किं किं प्रयोजनम् ।

अपि च ।

रन्ध्रानुसारी विषम कृतान्तो यदस्य दास्य तव चेश्वरत्वम् ।
श्रिय त्वदीया यदय न भुङ्क्ते यदेतदाज्ञा न भवान्करोति ॥ २७ ॥

शकार —(स्वगतम् ।) अधर्मभीरुको वृद्धश्रृगाल । परलोकभीरुरेष गर्भदास । अह राष्ट्रियश्याल कस्माद्बिभेमि वरपुरुषमनुष्य । (प्रकाशम् ।) अरे गर्भदास चेट गच्छ त्वम । अपवारके प्रविश्य विश्रान्त एकान्ते तिष्ठ । (अधम्म-भिलुए[1] बुड्ढखोडे । पलल्लोअभीलू एशे गब्भदाशे । हग्गे लश्टिअशाले कश्श भाआमि वलपुलिशमणुश्शे । अले[2] गब्भदाशे चेडे गच्छ तुमम् । ओवलके पविशिअ वीशन्ते एअन्ते चिश्ट ।)

चेट —यद्भट्टक आज्ञापयति । (वसन्तसेनामुपसृत्य ।) आर्ये एतावान्मे विभव (इति निष्क्रान्त ।) (ज भट्टके आणवेदि । अज्जए एत्तिके मे विहवे ।)

शकार —(परिकर बध्नन् ।) तिष्ठ वसन्तसेने तिष्ठ । मारयिष्यामि । (चिश्ट वसन्तशेणिए चिश्ट । मालइश्शम् ।)

विट —आ ममाग्रतो व्यापादयिष्यसि[3] । (इति गले गृह्णाति ।)

शकार —(भूमौ पतति ।) भावो भट्टक मारयति । (इति मोह नाटयति । चेतना लब्ध्वा ।)

सर्वकाल मया पुष्टो मासेन च घृतेन च ।
अद्य कार्ये समुत्पन्ने जातो मे वैरिक कथम् ॥ २८ ॥

(विचिन्त्य ।) भवतु । लब्धो मयोपाय । दत्ता वृद्धशृगालेन शिरश्चालनसज्ञा । तदेत प्रेष्य वसन्तसेना मारयिष्यामि । एव तावत् । (प्रकाशम् ।) भाव यत्त्व मया भणित तत्कथमहमेव बृहत्तरै मल्लकप्रमाणै कुलैर्जातोऽकार्यं करोमि । एवमेत-दङ्गीकारयितु मया भणितम् । (भावे[4] भट्टक मालेदि ।

शव्वकाल मए पुश्टे[5] मशेण अ घिएण अ ।
अज्ज कज्जे शमुप्पण्णे जादे मे वैलिए[6] कधम् ॥

भोदु । लद्धे मए उवाए । दिण्णा बुड्ढखोडेण शिरश्चालणशण्णा । ता एद पेशिअ वशन्तशेणिअ मालइश्शम् । एव्व दाव । भावे ज तुम[7] मए भणेदि त कध हग्गे एव्व वड्ढकेहिं मल्लकप्पमाणेहिं[8] कुलेहिं जादे अकज्ज कलेमि । एव्व एद अङ्गीकलावेदु[9] मए भणिदम् ।)

विट —

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति सुतरा स्फीता सुक्षेत्रे कण्टकिद्रुमा[10]॥ २९ ॥

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१ भीलू (भीरु) २ अले अले ३ ष्यति ४ भावे भविअ ५ पुट्टे ६ वेलिए ७ तुमे ८ गल्लक, ०पमाणाहिं ९ कालीवेदु, कालिदु १० कण्टक

Moreover—

Providence, ever searching for weak points is unjust, since slavery is his (Sthavaraka's) lot and mastery yours and since he does not enjoy your wealth and you are not made to do his bidding. (27)

SAK —(*To himself*) The old jackal is afraid of unrighteousness and this born slave is afraid of the next world But I am the king's brother in-law, an aristocratic gentleman ! Whom do I fear ? (*Aloud*) You born slave, Cheta, you go away Getting into a secluded spot, you wait there, enjoying rest in solitude

CHETA—As the master orders (*Approaching* Vasantasena) Lady, only thus far lay my power (*Exit*)

SAK —(*Girding up his loins*) Stay, Vasantasena, stay I am going to kill you !

VITA—Ah, will you kill her in my presence ? (*He seizes him by the neck*)

SAK —(*Falls on the ground*) My friend is killing (me), the master (*Shows that he faints, regaining consciousness*)

I have always fattened him on meat and ghee, but now that a business has arisen (to be done), how is it that he has turned my enemy ? (28)

(*Reflecting*) Well I have found the remedy The old jackal has given me a warning by shaking my head So I'll (first) send him away and then kill Vasantasena I'll (proceed) in this way (*Aloud*) Friend, as to what I said to you, how can I, born in such a very large family, of the size of a *mallaka* (cup), ever do such a wicked deed ? I spoke (in that fashion) simple to force her into compliance with my proposal

VITA—

Why talk of one's family, since in such matters it is a man's character that makes him (what he is) ? Even thorny trees grow exceedingly large in a fertile field (29)

न किंचिदित्यथ । अत्र अकार्यकरणे शीलमेव कारणम् । यत सुक्षेत्रे कण्टकिद्रुमा स्फीता सप्ररूढा भवन्ति । एव महाकुलेऽपि दुष्कृतकारिणो भवन्ति ॥ २९ ॥ अस्मदिति । [वसन्तसेना शौण्डीर्यभावात्स्वाभिमानात् अस्मत्समक्ष न युक्तमिद नापि सदृशमिदमिति मया पूर्वोक्तत्वात् मूर्खं न भजेत सेवेत । तस्माद् विविक्त

शकार—भाव एषा तवाग्रतो लज्जते । न मामङ्गीकरोति । तद्गच्छ । स्थावरकचेटो मया ताडितो गतोऽपि । एष प्रपलाय्य गच्छति । तस्मात्त गृहीत्वाऽऽगच्छतु भाव. । (भावे एशा तव अग्गदो लज्जाअदि । ण म अङ्गीकलेदि । ता गच्छ । थावलअचेडे मए पिट्टिदे गदे वि । एशे[1] पलाइअ गच्छदि । ता त गेण्हिअ आअच्छदु[2] भावे ।)

विट—(स्वगतम् ।)

अस्मत्समक्ष हि वसन्तसेना शौण्डीर्यभावान्न भजेत मूर्खम् ।
तस्मात्करोम्येष विविक्तमस्या विविक्तविश्रम्भरसो हि काम ।। ३० ।।

(प्रकाशम् ।) एव भवतु । गच्छामि ।

वसन्तसेना—(पटान्ते गृहीत्वा ।) ननु भणामि शरणागताऽस्मि । (ण भणामि शलणागदम्हि ।)

विट—वसन्तसेने न भेतव्य न भेतव्यम् । काणेलीमात वसन्तसेना तव हस्ते न्यास ।

शकार—एवम् । मम हस्त एषा न्यासेन तिष्ठतु । (एव्वम् मम हश्ते एशा णाशेण चिश्टदु[3] ।)

विट—सत्यम् ।

शकार—सत्यम् । (शच्चम् ।)

विट—(किंचिद्गत्वा ।) अथ वा मयि गते नृशसो हन्यादेनाम् । तदपवारितशरीर पश्यामि तावदस्य चिकीर्षितम् । (इत्येकान्ते स्थित ।)

शकार—भवतु । मारयिष्यामि । अथ वा कपटकापटिक एष ब्राह्मणो वृद्धशृगाल कदाऽप्यपवारितशरीरो गत्वा शृगालो भूत्वा कपट करोति । तदेतस्य वञ्चनानिमित्तमेव तावत्करिष्यामि । (कुसुमावचय कुर्वन्नात्मानम् मण्डयति ।) बाले बाले वसन्तसेने एहि । (भोदु । मालइश्शम्[4] । अध वा कवडकावडिके एशे बम्हणे वुड्ढखोडे कदावि ओवालिदशलीले गडिअ शिआले भविअ हुलुभुलि कलेदि । ता एदश्श वञ्चणाणिमित एव्व दाव कलइश्शम् । वाशू वाशू वशन्तशेणिए एहि ।

विट—अये कामी सवृत्त । हन्त निर्वृतोऽस्मि । गच्छामि । (इति निष्क्रान्त ।)

शकार—

सुवर्णक ददामि प्रिय वदामि पतामि शीर्षेण सवेष्टनेन ।
तथाऽपि मा नेच्छसि शुद्धदन्ति किं सेवक कष्टमया मनुष्या ।। ३१ ।।

(शुवण्णअ देमि पिअ वदेमि पडेमि शीशेण [5]शवेश्टणेण ।
तधा वि म णेच्छसि शुद्धदन्ति किं शेवअ कश्टमआ मणुश्शा ।।)

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१ गदे वि एशे २ आअश्छदु ३ चिट्ठदु ४ माडिश्शम् ५ शवेट्टणेन

SAK —Friend, she feels bashful in your presence, and (therefore) does not accept me So you should take yourself off The slave Sthavaraka, whom I beat, has already gone (See),—here he goes away running. So please (catch him and then) come back with him

VITA—(*To himself*)

Vasantasena would not accept this fool in my presence, out of a sense of pride So I'll just secure privacy for her (by going away) for love becomes enjoyable (*or*, gains flavour) only through the confidence born of privacy (30)

(*Aloud*) All right. I'll go

VAS—(*Seizing him by the hem of his cloak*) I repeat, sir, that I beseech your protection !

VITA —Fear not, fear not, O Vasantasena ! Bastard, let Vasantasena ramain a pledge in your hands

SAK —Yes Let her remain in my hands as a pledge (*also*, to perish).

VITA—Honestly ?

SAK —Honestly

VITA—(*Going a little distance*) Or rather, this wicked fellow might kill her when I am gone So I'll conceal myself and just observe what he intends to do. (*He remains in a corner*)

SAK —Well, (now) I'll kill her Or rather, this cunning rascally Brahmana, this old jackal, might perhaps go and hide himself, and behaving like a fox might cheat me So I'll just do this to deceive him (*He collects some flowers and decorates himself*) Girl, girl, Vasantasena, come !

VITA—Oh ! He has turned a gallant ! Ah ! Now I feel at ease I'll go now (*Exit*)

SAK —

I give you gold, speak caressingly, and fall down (at your feet) with my head having the turban on. Still, O damsel with pure teeth, why don't you desire to accept me as your servant ? Men, alas, have to suffer anguish ! (31)

विजन करोमि । हि यत विविक्ते यो विश्रम्भस्तेन रसो रागो यत्र तथाभूत काम भवति । अर्थान्तरन्यास । उपजातिच्छन्द ॥ ३० ॥ णाशेण न्यासेन विनाशेन च ।

वसन्तसेना—कोऽत्र संदेहः। (अवनतमुखी[1] 'खलचरित' इत्यादि श्लोकद्वय पठति।)

> खलचरित निकृष्ट जातदोष
> कथमिह मा परिलोभसे धनेन।
> सुचरितचरित विशुद्धदेह
> न हि कमल मधुपा परित्यजन्ति॥ ३२॥

> यत्नेन सेवितव्य पुरुष कुलशीलवान्दरिद्रोऽपि।
> शोभा[2] हि पणस्त्रीणां सदृशजनसमाश्रय काम॥ ३३॥

अपि च। सहकारपादप सेवित्वा न पलाशपादपमङ्गीकरिष्यामि। (को एत्थ संदेहो। अवि अ। सहआरपादव सेविअ ण पलासपादव[3] अङ्गीकरिस्सम्।)

शकार—दास्या पुत्रि दरिद्रचारुदत्तक सहकारपादप कृतः। अह पुन पलाशो भणित। किंशुकोऽपि न कृत। एव त्व मह्य गाली ददत्यद्यापि तमेव चारुदत्तक स्मरसि। (दाशीएधीए दलिद्दचालुदत्तके[4] शहआलपादवे कडे। हग्गे उण पलाशे[5] भणिदे। किंशुके वि ण कडे। एव्व तुम मे गालि देन्ती अज्जवि त ज्जेव चालुदत्तक शुमलेशि।)

वसन्तसेना—हृदयगत एव किमिति न स्मर्यते। (हिअअगदो ज्जेव किंत्ति ण सुमरीअदि।)

शकार—अद्यापि ते हृदयगत त्वा च सममेव मोटयामि। तद्दरिद्रसार्थवाहक-मनुष्यकामुकिनि तिष्ठ तिष्ठ। (अज्ज वि दे हिअअगद तुम च शम ज्जेव मोडेमि। ता दलिद्दशत्थवाहअमणुश्शकामुकिणि[6] चिश्ट चिश्ट[7]।)

वसन्तसेना—भण भण पुनरपि भण श्लाघनीयान्येतान्यक्षराणि। (भण भण पुणो वि भण[8] सलाहणिआइ एदाइ अक्खराइ।)

शकार—परित्रायता दास्या पुत्रो दरिद्रचारुदत्तकस्त्वाम्। (पलित्ताअदु[9] दाशीएपुत्ते दलिद्दचालुदत्तके तुमम्।)

वसन्तसेना—परित्रायते यदि मा प्रेक्षते। (परित्ताअदि जदि म पेक्खदि।)

शकार—

> किं स शक्रो वालिपुत्रो महेन्द्रो रम्भापुत्र कालनेमि सुबन्धु।
> रुद्रो राजा द्रोणपुत्रो जटायुश्चाणक्यो वा धुन्धुमारस्त्रिशङ्कु॥ ३४॥

अथ वैतेऽपि त्वा न रक्षन्ति।

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१ संस्कृतमाश्रित्यावन० २ शोभा पण्य०. ३ पलाश. ४ दत्ताके ५ पडाशे. ६ शट्ठघाह, शत्तवाह ७ चिठ्ठ चिठ्ठ. ८ भण। सला० ९ पडिअत्तदु

VAS —What doubt is there about that ?

(*With face bent down she recites these two verses, beginning* 'You man of evil deeds' &c)

You man of evil deeds, you wretch ! Full of sin that you are, why do you tempt me with money, in this matter ? For the bees never abandon a lotus of graceful actions and pure (beautiful) form (32)

An effort should be made to serve a man of (good) family and (virtuous) character, even though he may be in reduced circumstances For, love for a worthy personage constitutes the glory of courtesans (33)

Moreover, having resorted to the mango-tree, I shall not betake myself to the *Palasa* tree

SAK —You slave-born maid, you've called that penniless Charudatta a mango-tree, while me you have described as a *Palasa*, and not even as a *Kimsuka* ! You, who have been thus calling me names,—still you remember that same Charudatta ?

VAS —When he is enshrined just in my heart, why should he not be remembered ?

SAK —Now I'll crush you, and him who is still stationed in your heart, both together ! So wait, O you who love that penniless merchant-man, wait !

VAS —Speak, speak, speak out once more those charming syllables !

SAK —Now let that slave-born penniless Charudatta save you (if he can) !

VAS —He will save me if he will see me !

SAK —

What ! Is he Indra, the great Indra, the son of Vali, or Kalanemi, the son of Rambha, or Subadhu, or King Rudra, or Jatayu, the son of Drona, or Chanakya, or Dhundhumara, or Trisanku ? (34)

Or why ? Even these can't save you !

कपटेन चरतीति कापटिकः । कपटेषु कापटिक वञ्चकाग्रणीरित्यर्थ । सुवर्णकमिति । [सवेष्टनेन सोष्णीषेण । शुद्धदन्ति तथाऽपि मा सेवक किं नेच्छसि । मनुष्या कष्टमया खलु । केचित् किं शे वश इति पदच्छेद कृत्वा ' किं ते वय

चाणक्येन यथा सीता मारिता भारते युगे ।
एव त्वा मोटयिष्यामि जटायुरिव द्रौपदीम् ॥ ३५ ॥

(इति ताडयितुमुद्यत ।)

(किं शे शक्के वालिपुत्ते महिन्दे लम्भापुत्ते कालणेमी शुबन्धू ।
लुद्दे लाआ दोणपुत्ते जडाऊ चाणक्के वा धुन्धुमाले तिशङ्कू ॥
अध वा एदे वि दे ण लक्खन्ति ।

चाणक्केण जधा शीदा मालिदा भालदे जुए ।
एव्व दे मोडइश्शामि जडाऊ विअ दोव्वदिम् ॥)

वसन्तसेना—हा मात कुत्रासि । हा आर्यचारुदत्त एष जनोऽसपूर्णमनोरथ एव विपद्यते । तदूर्ध्वमाक्रन्दयिष्यामि । अथ वा वसन्तसेनोर्ध्वमाक्रन्दतीति लज्जनीय खल्वेतत् । नम आर्यचारुदत्ताय । (हा अत्ते कहिं सि । हा अज्जचारुदत्त एसो जणो असपुण्णमणोरधो ज्जेव विवज्जदि । ता उद्ध अक्कन्दइस्सम् । अध वा वसन्तसेणा उद्ध अक्कन्दति त्ति लज्जणीअ क्खु एदम् । णमो अज्जचारुदत्तस्स ।)

शकार—अद्यापि गर्भदासी तस्यैव पापस्य नाम गृह्णाति । (इति कण्ठे पीडयन् ।) स्मर गर्भदासि स्मर । (अज्जवि गब्भदाशी[1] तश्श ज्जेव पावस्स णाम गेण्णदि । शुमल गब्भदाशि शुमल ।)

वसन्तसेना—नम आर्यचारुदत्ताय । (णमो अज्जचारुदत्तस्स ।)

शकार—म्रियस्व गर्भदासि म्रियस्व । (नाट्येन कण्ठ निपीडयन्मारयति ।) (मल गब्भदाशि मल ।)

(वसन्तसेना मूर्छिता निश्चेष्टा पतति ।)

शकार—(सहर्षम् ।)

एता दोषकरण्डिकामविनयस्यावासभूतां खला
रक्ता तस्य किलागतस्य रमणे कालागतामागताम् ।
किमेष समुदाहरामि निजक बाह्वो शूरत्व
निःश्वासोऽपि म्रियतेऽम्बा सुमृता सीता यथा भारते ॥ ३६ ॥

(एद दोशकलण्डिअ[2] अविणअश्शावाशभूद खल
लत्त तश्श किलागदश्श लमणे कालागद आअदम् ।
किं एशे शमुदाहलामि णिअअ बाहूण शूलत्तण[3]
णीशाशे वि मलेइ[4] अम्ब शुमला शीदा जधा भालदे ॥)

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१ ०दाशि ..गेण्हसि. २ कलण्डअ. ३ शूलक्खण ४ मले इअ अ सुमला (म्रियते इय च सुमृता)

Just as in the Bharata age Sita was killed by Chanakya, so I'll kill you like Jatayu (killing) Draupadi ! (35)

(*He is about to strike her*).

VAS —O mother, where are you ? O noble Charudatta, this person is now dying, with her desires still unfulfilled ! Now I will cry out loudly (*i. e.* for help) Or no, it would be surely a disgrace that Vasantasena should be crying aloud—Bow to the noble Charudatta !

SAK —Still the born slave is calling out the name of that same villain ! (*He seizes her by the throat*). Remember, thou born slave, remember !

VAS —Bow to the noble Charudatta !

SAK —Die, thou born slave, die ! (*Gesticulates strangling her and killing her*)

Vasantasena *faints and falls down senseless*)

SAK —(*Gleefully*)

(I have killed) that wicked girl, who was a repository of faults and a dwelling place of immodesty, and who, full of love, came to sport with that Charudatta, who had come here, her end being near But why am I thus describing the valour of my arms ? The poor woman dies even when deprived of her breath, so as never to rise again, as did Sita in the Bharat (age) (36)

काष्ठमया मनुष्या ' इति च्छायामिच्छन्ति। ते वयं काष्ठमया पुरुषा न तु परमार्थतः इति व्याख्यान्ति च। उपजातिर्वृत्तम्।] किं सेवका कष्टमया मनुष्या. ॥ ३१ ॥ खलचरितेति। [हे खलचरित दुष्टचरित हे निकृष्ट अधम। इति सबोधनद्वयम्। जातदोष उत्पन्नपाप इह मा कथं धनेन परिलोभसे विलोभयसि। सुचरित चरित आह्लादकरत्वादि यस्य तत्सुचरितचरित विशुद्धदेह भास्वरशरीर कमल मधुपा न परित्यजन्ति हि। अत्र अप्रस्तुतप्रशसया चारुदत्त न परित्यजामीति सूचितम्। पुष्पिताग्रा वृत्तम्।] ॥ ३२ ॥ यत्नेनेति। कुलशीलवान् पुरुष दरिद्रोऽपि यत्नेन सेवितव्य। सदृशजन अनुरूपपुरुष समाश्रयो यस्य तादृश काम पणप्रधाना स्त्रिय पणस्त्रिय वेश्या तासा शोभा हि भूषणावह खलु। आर्या] ॥ ३३ ॥ पलाशपदेन राक्षसोऽप्यभिधीयते। [पल मासमश्नातीति।] गालि देन्ती साक्षेप वदन्ती इति देशीति चिरतनटीका। किं स शक्र इति। शक्वरीविशेषच्छन्दसा श्लोक। [स चारुदत्त किं शक्र वालिपुत्र महेन्द्र। अत्र शक्र महेन्द्र इति पुनरुक्त वालिपुत्र इति आगमविरुद्धम्। अथ वा रम्भापुत्र कालनेमि सुबन्धु।

इच्छन्त मा नेच्छन्तीति गणिका रोषेण मया मारिता
शून्ये पुष्पकरण्डक इति सहसा पाशेनोत्त्रासिता ।
सेवावञ्चितो भ्राता मम पिता मातेव सा द्रौपदी
योऽसौ पश्यति नेदृश व्यवसित पुत्रस्य शूरत्वम् ॥ ३७ ॥

भवतु । साम्प्रत वृद्धश्रृगाल आगमिष्यतीति ततोऽपसृत्य तिष्ठामि । (तथा करोति ।)

(इच्छन्त मम णेच्छति[1] त्ति गणिआ लोशेण[2] मे मालिदा
शुण्णे पुप्फकलण्डके त्ति गहशा पाशेण उत्ताशिदा ।
शेवावञ्चिद भादुके मम पिदा मादेव शा दोप्पदी
जे शे पेक्खदि णेदिश ववशिद पुत्ताह शूलत्तणम् ॥

भोदु शपद[3] बुड्ढखोडे आगमिश्शादित्ति ता ओशलिअ चिश्टामि ।)

(प्रविश्य चेटेन सह ।)

विट —अनुनीतो मया स्थावरकश्चेट । तद्यावत्काणेलीमातर पश्यामि । (परिक्रम्यावलोक्य च ।) अये मार्ग एव पादपो[4] निपतित । अनेन च पतता स्त्री व्यापादिता । भो पाप किमिदमकार्यमनुष्ठित त्वया । तवापि पापिन पतनात्स्त्रीवधदर्शनेनातीद पातिता वयम् । अनिमित्तमेतत् । यत्सत्य वसन्तसेना प्रति शङ्कित मे मन । सर्वथा दवता[6] स्वस्ति करिष्यन्ति । (शकारमुपसृत्य ।) काणेलीमात एव मयाऽनुनीत स्थावरकश्चेट ।

शकार —भाव स्वागत ते । पुत्रक स्थावरक चेट तवापि स्वागतम् । (भावे शाअद दे । पुश्तका[7] थावलका चेडा तवावि शाअदम् ।)

चेट —अथ किं । (अध इ ।)

विट —मदीय न्यासमुपनय ।

शकार —कीदृशो न्यास । (कीदिशो णाशे ।)

एवमितरत्रापि आगमविरुद्ध यथायथमूह्यम् । कालनेमि असुरविशेष । सुबन्धु कवि. । धुन्धुमार त्रिशङ्कुश्च राजविशेषौ । शालिनी वृत्तम्]॥ ३४ ॥ चाणक्येनेत्यादि । भारते युगे भारतावच्छिन्ने समये । [मोटयिष्यामि मारयिष्यामि] ॥ ३५ ॥ [ऊर्ध्वमुच्चै स्वरेण । निश्चेष्टा चलनवलनादिरहिता ।] एतामिति । खला दुर्जनस्वभावाम् । तस्य चारुदत्तस्य रमणे सभोगनिमित्त कालागतामागताम् । काला कृष्णाम् । [दोषाणा करण्डिका पेटिका अविनयस्य आवासभूता खला रक्ता आगतस्य अथ वा अगतस्य गतिरहितस्य दुर्गतस्येत्यर्थ । तस्य चारुदत्तस्य रमणे रमणार्थं कालागता कालप्राप्ता तथा आगताम् एताम् हतवा-

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१ णेच्छसि २ पाशेण ३ सपद. ४ पादयोर्नि० ५ दर्शनादतीव ६ देवता .. करिष्यति ७ पुश्थका, पुत्तका

विट —वसन्तसेना ।

शकार —गता । (गडा ।)

विट —क्व ।

शकार —भावस्यैव पृष्ठत । (भावश्श ज्जेव पिश्टदो ।)

विट —(सवितर्कम् ।) न गता खलु सा तया दिशा ।

शकार —त्व कतमया दिशा गत । (तुम कदमाए दिशाए गडे[१] ।)

विट —पूर्वया दिशा ।

शकार —साऽपि दक्षिणया गता । (शा वि दक्खिणाए गडा ।)

विट —अह दक्षिणया ।

शकार —साऽप्युत्तरया । (शा वि उत्तलाए ।)

विट —अत्याकुल कथयसि । न शुध्यति[२] मेऽन्तरात्मा । तत्कथय सत्यम् ।

शकार —शपे भावस्य शीर्षमात्मीयाभ्या पादाभ्याम् । तत सस्थापय हृदयम् । एषा मया मारिता । (शवामि भावश्श शीश अत्तणकेलकेहिं पादेहिं । ता शठावेहि हिअअम् । एशा मए मालिदा ।)

विट —(सविषादम् ।) सत्य त्वया व्यापादिता ।

शकार —यदि मम वचने न प्रत्ययसे तत्पश्य प्रथम राष्ट्रियश्यालसस्थानस्य शूरत्वम् । (इति दर्शयति ।) (जइ मम वअणे न पत्तिआअशि ता पेक्ख पढम लष्टिअशालशठाणाह शूलत्तणम्[३] ।)

विट —हा हतोऽस्मि मन्दभाग्य । (इति मूर्छित पतति ।)

शकार —ही ही । उपरतो भाव । (ही ही । उवलदे भावे ।)

चेट —समाश्वसितु समाश्वसितु भाव । अविचारित प्रवहणमानयतैव मया प्रथम मारिता । (शमश्शशदु शमश्शशदु भावे । अविचालिअ पवहण आणन्तेण ज्जेव मए पढम मालिदा ।)

विट —(समाश्वस्य सकरुणम् ।) हा वसन्तसेने ।

दाक्षिण्योदकवाहिनी विगलिता याता स्वदेश रति-
हा हाऽलकृतभूषणे सुवदने क्रीडारसोद्भासिनि[४] ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये[५]
हा हा नश्यति मन्मथस्य विपणि सौभाग्यपण्याकर ॥ ३८ ॥

(सास्रम् ।) कष्ट भो कष्टम् ।

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१ गदे २ बुध्यति ३ पलक्कम (पराक्रमम् ।) ४ सरोद्भा० ५ आश्रमे

VITA—Vasantasena

SAK —She's gone !

VITA—Where ?

SAK —Just immediately after you (lit at your back)

VITA—(*Surmisingly*) Surely, she couldn't have gone in that direction !

SAK —In what direction did you go ?

VITA—In the east

SAK —Well, she went towards the south !

VITA—I went to the south !

SAK —She went to the north !

VITA—You are telling something in great agitation (*or*, what is extremely contradictory) My mind does not feel at ease (entertains a doubt) So tell (me) the truth

SAK —I swaear it by your head and by my feet So compose your heart I killed her !

VITA—(*Sorrowfully*) You have really killed her ?

SAK —If you don't believe in my words, then observe this first exploit of Samsthanaka, the king's brother-in-law ! (*Shows* [*her body*])

VITA—Alas, I am undone, unlucky that I am ! (*Swoons and falls down*)

SAK —Ho, ho ! My friend has breathed his last !

CHETA—Compose yourself, sir, compose yourself ! It was really I who first killled her by thoughtlessly bringing that carriage here

VITA—(*Coming to himself*, *mournfully*) O Vasantasena !

The river of the water in the form of innocence is dried up. Love has departed to its original home ! Alas, alas ! O you who were an adornment of your ornaments, you with that sweet face, you that shone with your fondness for amorous sports ! You that were the river of goodness, with laughter for the sandy bank, the refuge of persons like me ! Alas, alas ! The market of passion, the treasure-house of merchandise of beauty, is now pulled down ! (38)

(*Tearfully*) Alas, Oh, alas !

किं नु नाम भवेत्कार्यमिदं येन त्वया कृतम् ।
अपापा पापकल्पेन नगरश्रीर्निपातिता ॥ ३९ ॥

(स्वगतम् ।) अये कदाचिदयं पाप[1] इदमकार्यं मयि सङ्क्रामयेत् । भवतु । इतो गच्छामि । (इति परिक्रामति ।)

(शकार उपगम्य धारयति ।)

विट —पाप मा[2] मा स्प्राक्षीः । अलं त्वया । गच्छाम्यहम् ।

शकार —अरे वसन्तसेनां स्वयमेव मारयित्वा मां दूषयित्वा कुत्र पलायसे । साम्प्रतमीदृशोऽहमनाथः प्राप्तः । (अले वशन्तशेणिअं शअं ज्जेव मालिअ मं दूशिअ कहिं पलाअशि । शंपद ईदिशे हग्गे अणाधे पाविदे ।)

विट —अपध्वस्तोऽसि ।

शकार —

अर्थं शतं ददामि सुवर्णकं ते कार्षापणं ददामि सवोडिकं ते ।
एष दोषस्थान पराक्रमो मे सामान्यको भवतु मनुष्यकाणाम् ॥ ४० ॥

(अत्थं शदं देमि शुवण्णअं[3] दे कहावणं देमि शवोडिअं[4] दे ।
एशे दुशट्ठाण पलक्कमे[5] मे शामाण्णए भोदु मणुश्शआणम् ॥)

विट —धिक् । तवैवास्तु ।

विट —शान्तं पापम् । (शन्तं पावम् ।)

(शकारो हसति ।

विट —

अप्रीतिर्भवतु[6] विमुच्यतां हि हासो
धिक्प्रीतिं परिभवकारिकामनार्याम् ।
मा भूच्च त्वयि मम संगतं कदाचि-
दाच्छिन्नं धनुरिव निर्गुणं त्यजामि ॥ १ ॥

शकार —भाव प्रसीद प्रसीद । एहि । नलिन्या प्रविश्य क्रीडाव । (भावे पशीद पशीद । एहि । णलिणीए पविशिअ कीलेम्ह ।)

सौजन्यस्य नदि । हा मादृशामाश्रये आश्रयभूते । हा हा सौभाग्यमेव पण्य विक्रेय-वस्तुजातं तस्य आकरः खनि मन्मथस्य कामस्य विपणि पण्यवीथिका नश्यति । शार्दूल० वृत्तम्] ॥ ३८॥ किं न्विति । [किं नु नाम तत्कार्यं भवेद्येनेदं त्वया कृतम् ।

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१ पापमिदं २ मां ३ सुवण्णअं ४ शवेडिअं ५ फलक्कमे (फलक्रम). ६ स्खलतु

What indeed could be the purpose for which you committed this deed ? The sinless beauty of this city has been felled by you who are almost an embodiment of sin (wickedness) (39)

(*To himself*) Ah, this wicked fellow might perhaps shift on me (the guilt of) this criminal deed All right, I'll leave this place. (*Walks about*)

(Sakara *approaches and holds him*)

VITA—You sinner, don't touch me ! I have had enough of you ! Let me go !

SAK —Ah you ! Having yourself killed Vasantasena, where do you escape now, putting the guilt on me ? Now I have been rendered so very helpless

VITA—Oh, go to the devil !

SAK —

I will give you money to the extent of a hundred gold coins; I will give you a *karshapana*,* together with a *vodi* * Let this my exploit, which is the abode of (*i e* of the nature of) crime, be common to all persons (*i e* do not disclose my name) (40)

VITA—Fie ! Let it belong to you alone

CHETA—Heaven forbid !

(*Sakara laughs*)

VITA—

Let there be absence of joy (on your part, *i e* feel sorry), give up this laughter, fie upon your friendship which is humiliating and dishonourable ! May I never come in contact with you again ! I cast you off, who are without *guna* (virtue), like a broken bow (without *guna*-string) (41)

SAK —Friend, please be not angry Come, we'll descend into this lotus-pool and sport (in its waters)

पापकल्पेन पापादीपन्न्यूनेन । अपापा नगरस्य श्री शोभा त्वया निपातिता ।] ॥ ३९ ॥ हे पाप हे पापसकल्प । अयं शतमिति । [ते शत सुवर्णमयं ददामि । बोडी पणचतुर्थाश तत्सहित सबोडिक कार्षापण षोडशपणात्मक सुवर्णं ते ददामि ।] बोडी विंशतिकपर्दक गौडे प्रसिद्ध । तच्चतुष्टय पण । ते षोडश कार्षापण कहावण इत्येके । साधारणो भवतु । [उपजातिर्वृत्तम्] ॥ ४० ॥ अप्रीतिरिति । [अप्रीति

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* Names of different coins

विट —

अपतितमपि तावत्सेवमान भवन्त
पतितमिव जनोऽय मन्यते मामनार्यम् ।
कथमहमनुयायां त्वा हतस्त्रीकमेन
पुनरपि [1]नगरस्त्रीशङ्कितार्धाक्षिदृष्टम् ॥ ४२ ॥

(सकरुणम् ।) वसन्तसेने ।

अन्यस्यामपि जातौ मा वश्या भूस्त्व हि सुन्दरि ।
चारित्र्यगुणसपन्ने[2] जायेथा विमले कुले ॥ ४३ ॥

शकार —मदीये पुष्पकरण्डकजीर्णोद्याने वसन्तसेना मारयित्वा कुत्र पलायसे । एहि । मम आवुत्तस्याग्रतो व्यवहार देहि । (इति धारयति[3] ।) (ममकेलके[4] पुष्फकलण्डकजिण्णुज्जाणे वशन्तशेणिअ मालिअ कहिं पलाअशि । एहि । मम आवुत्तश्श अग्गदो ववहाल[5] देहि ।)

विट —आ तिष्ठ जाल्म । (इति खड्गमाकर्षति[6] ।)

शकार —(सभयमपसृत्य ।) किं रे भीतोऽसि । तद्गच्छ । (किं ले भीदेशि । ता गच्छ[7] ।)

विट —(स्वगतम् ।) न युक्तमवस्थातुम् । भवतु । यत्रार्यशर्विलकचन्दनक-[8]प्रभृतय सन्ति तत्र गच्छामि । (इति निष्क्रान्त ।)

शकार —निधन गच्छ । अरे स्थावरक पुत्रक कीदृश मया कृतम् । (णिधण गच्छ । अले थावलका पुत्तका[9] कीलिशे मए कडे ।)

चेट —भट्टक महदकार्यं कृतम् । (भश्टके[10] महन्ते अकज्जे कडे ।)

शकार —अरे चेट किं भणस्यकार्यं कृतमिति । भवतु । एव तावत् । (नाना-भरणान्यवतार्य ।) गृहाणेममलकार मया तावद्दत्तम् । यावत्या वेलायामलकरोमि तावती वेला मम । अन्यदा तव । (अले चेडे किं भणाशि अकज्जे कडेत्ति । भोदु । एव्व दाव । गेण्ह एद अलकारअ मए ताव दिण्ण । जेत्तिके वेले अलकलेमि तेत्तिक वेल मम । अण्ण तव ।)

चेट —भट्टक एवैते शोभन्ते । किं ममैतै । (भश्टके[10] ज्जेव एदे शोहन्ति । किं मम एदेहिं ।)

शकार —तद्गच्छ । एतौ वृषभौ गृहीत्वा मदीयाया प्रासादबालाग्रप्रतोलि-काया तिष्ठ यावदहमागच्छामि । (ता गच्छ । एदाइ गोणाइ गेण्हिअ ममकेलकाए पाशादबालग्गपदोलिकाए[11] चिश्ट जाव हग्गे आअच्छामि ।)

चेट —यद्भट्टक आज्ञापयति । (इति निष्क्रान्त ।) (ज भश्टके आणवेदि ।)

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१ रश्री २ चारित्र ३ ताडयति ४ केरके ५ ववहाले ६ कर्षयति. ७ गश्छ. ८ चन्दनप्रभृ०. ९ पुत्तका, पुत्थका १० भट्टके ११ पडोलिआए

VITA—

The people (of this city) consider me as if degraded and wicked (*or*, sinful) while serving you even when you had not fallen (so low as now) How, then, can I still follow you, who have now killed a woman, and who will again be fearfully looked at with half closed eyes by the women of this city? (42)

(*Sorrowfully*) Vasantasena!

O fair one, may you never become a courtesan in your next birth, O you possessed of the excellences of character, may you be born in a pure family! (43)

SAK —Where are you now escaping, having killed Vasantasena in my old Pushpakarandaka garden? Come, you must make your deposition before my brother-in-law (the king)! (*Seizes him*)

VITA—Ah, just wait, you villain! (*Draws his sword*)

SAK —(*Moving off in fear*). What, are you afraid? Well, you may go

VITA—(*To himself*) It is not desirable to stay here (longer) All right, I will go to the place where there are the worthy Sarvilaka, Chandanaka, and others (*Exit*)

SAK —Go to perdition! Well, Sthavaraka my son, what sort of a deed have I done?

CHETA—Master, you have committed a most heinous crime!

SAK —What, you slave, what do you say? —That I committed a crime? All right, (I will manage) thus (*Takes off many ornaments*) Take these ornaments, which I hand over to you They are mine during the time that I have to decorate myself, on other occasions they shall be yours

CHETA —These look well on my master's own body, of what use are they to me?

SAK —Well, then, be off, take away those bullocks and stay in the aisle of the elephant corniced upper terrace of my palace, until I come there

CHETA—As my master orders (*Exit*)

अनुताप दुःख वा भवतु । हासो विमुच्यता हि । परिभवकारिका अनार्या प्रीति धिक् । त्वयि मम सगत कदाचिदपि मा भूत् । आच्छिन्न शत्रुणा विध्वस्त निर्गुण विगतज्य धनुरिव निर्गुण दयादिगुणरहित त्वा त्यजामि । प्रहर्षिणी वृत्तम्] ॥४१॥ [नलिन्या दीर्घिकायाम् । नलानि सन्त्यस्यामिति नलिनी ।] अपतितमपीति ।

शकार—आत्मपरित्राणे भावो गतोऽदर्शनम् । चेटमपि प्रासादबालाग्रप्रतोलिकाया निगडपूरित कृत्वा स्थापयिष्यामि । एव मन्त्रो रक्षितो भवति । तद्गच्छामि । अथ वा पश्यामि तावदेनाम् । किमेषा मृताऽथ वा पुनरपि मारयिष्यामि । (अवलोक्य ।) कथ सुमृता । भवतु । एतेन प्रावरकेण प्रच्छादयाम्येनाम् । अथ वा नामाङ्कित एष । तत्कोऽप्यार्यपुरुष प्रत्यभिज्ञास्यति । भवतु । एनेन वातालीपुञ्जितेन शुष्कपर्णपुटेन प्रच्छादयामि । (तथा कृत्वा विचिन्त्य ।) भवतु । एव तावत् । साप्रतमधिकरण गत्वा व्यवहार लेखयामि यथाऽर्थस्य कारणात्सार्थवाहकचारुदत्तकेन मदीय पुष्पकरण्डक जीर्णोद्यान प्रवेश्य वसन्तसेना व्यापादितेति । (अत्तपलित्ताणे भावे गदे अदशणम् । चेड वि पाशादबालग्गपदोलिकाए णिगलपूलिद[1] कदुअ थावइश्शम । एव्वं मन्ते लक्खिदे भोदि । ता गच्छामि । अध वा पेक्खामि दाव एदम् । कि एशा मला आदु पुणो वि मालइश्शम् । कध शुमला । भोदु । एदिणा पावालएण पच्छादेमि णम् । अध वा णामङ्किदे एशे । ता के वि अज्जपुलिशे पच्चहिजाणेदि । भोदु । एदिणा वादालीपुञ्जिदेण शुक्खपणपुडेण पच्छादेमि[2] । भोदु । एव्वं दाव । सपद अधिअलण गच्छिअ ववहाल लिहावेमि जहा[3] अत्थश्श कालणादो शत्थवाहचालुदत्ताकेण[4] ममकेलक पुप्फकलण्डक जिण्णुज्जाण पवेशिअ वशन्तशेणिआ वावादिदे त्ति ।)

चारुदत्तविनाशाय करोमि कपट नवम् ।
नगर्यां विशुद्धाया पशुघातमिव दारुणम् ॥ ४४ ॥

(चालुदत्तविणाशाय कलेमि कवड णवम् ।
णअलीए विशुद्धाए पशुघाद व्व[5] दालुणम् ॥)

भवतु । गच्छामि । (इति निष्क्रम्य दृष्ट्वा । सभयम् ।) अविद मादिके । येन येन गच्छामि मार्गेण तेनैवैष दुष्टश्रमणको गृहीतकषायोदक चीवर गृहीत्वाऽऽगच्छति । एष मया नासा छित्त्वा वाहित कृतवैर कदाऽपि मा प्रेक्ष्यैतेन मारितेति प्रकाशयिष्यति । तत्कथं गच्छामि । (अवलोक्य ।) भवतु । एतमर्धपतित प्राकारखण्डमुल्लङ्घ्य गच्छामि । (भोदु । गच्छामि । अविद मादिके । जेण जेण गच्छामि मग्गेण तेण ज्जेव एशे दुश्टशमणके गहिदकशाओदक चीवल आअच्छदि । एशे मए णशि[6] च्छिदिअ वाहिदे किदवेले कदावि म पेक्खिअ एदेण मालिदेत्ति पआशइश्शदि । ता कध गच्छामि । भोदु । एव अद्धपडिद पाआलखण्ड उल्लङ्घिअ गच्छामि ।)

[अपतितमपि भवन्त सेवमानं मां अय जन अनार्यं पतितमिव मन्यते । एव सति हतस्त्रीक पुनरपि नगरस्त्रीभि शङ्कित सभय यथा स्यात्तथा अर्धाक्षिभि अर्धो-

१ णिअल० २ पश्छा ३ जधा ४ शठुवाहउत्तचा० ५ च. ६ णशितअ (नासारज्ज्वा), णशि च्छिअ (नसिच्छित्वा)

SAK —My friend has made himself scarce to save his own skin Now this slave also I am going to put in fetters and keep (imprisoned) in the elephant corniced terrace room of my palace Thus my secret will be kept safe Now let me go, or no—first let me have a look at her, whether she is dead or whether I shall have to kill her again (*Observing*) How! She is quite dead! Well, now, I'll cover her up with this cloak But, no,—this is marked with my name so some gentleman might recognize it. All right, I'll cover her up with this lot of dried leaves which have been heaped together by the gusts of wind (*Does so, re- ating*), Well I'll now proceed in this way I shall forthwith go to the law-court and file a written charge that the merchant Charudatta enticed Vasantasena into my old garden, Pushpa-karandaka, and killed her for the sake of her money

I'll invent a new fraud, for the destruction of Charudatta, horrible like the slaughter of an animal (*i e* a cow) in a holy city (44)

All right, I'll depart (*Goes out and sees, with fear*) Alack-a day! By whatever path I (try to) leave, by that same path I find this rascally Buddhist medicant coming in, with his garment dyed with red-coloured water He is inimical towards me, as I had bored a hole through his nose and turned him out, seeing me, perhaps he might give out that it was I who killed her So how shall I leave? (*Seeing*) Yes I'll jump over this half fallen broken wall, and take myself off

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न्मीलितनेत्रै दृष्ट त्वामहं कथमनुयायाम् । मालिनी वृत्तम्]।। ८२ ।। अन्यस्या मिति । [हे सुन्दरि त्वमन्यस्या जातौ आगामिनि जन्मनि अपि वेश्या मा भू । हे चारित्र्यमेव गुणस्तेन सपन्ने सुशीले विमले निर्दोषे कुले जायेथा]।। ४३ ।। आवुत्तश्श भगिनीपते । व्यवहार विचारम । निषन गच्छ त्वमिति विट प्रति । आत्मपरित्राणे आत्मरक्षार्थम् । प्रासादबालाग्रप्रतोलिकाया प्रासादोपरिगृहविशेष इति पश्चाद्व्याख्यातम् । निगलपूरित अतिगुरुबन्धनोक्तिरियम् । प्रावारेण प्रच्छद-पटेन । णामङ्किदे नामाङ्कित वसन्तसेनाया इति शकारस्य वेति लिखिताक्षर. । तथा कृत्वा । पूर्वोक्तेन स्थगिता कृत्वेत्यर्थ । चारुदत्तेति । [चारुदत्तस्य विनाशाय वधाय नव कपट मार्या करोमि रचयिष्यामि । विशुद्धाया नगर्यां दारुण पशुघात-मिव । गोवधमिव] ।। ४४ ।। अविद मादिके सभयविस्मये । नश्तिय नासारज्ज्वा बाधित । एषोहमित्यादि । गाथा । [एषोऽह लङ्कानगर्यां गगने भूम्या पाताले हनूमच्छिखरे महेन्द्र इव त्वरितत्वरितो गच्छन्नस्मि ।] भूमौ पाताले हनूमच्छिखरा-

एषोऽहं त्वरितत्वरितो लङ्कानगर्यां गगने गच्छन् ।
भूम्यां पाताले हनूमच्छिखर इव महेन्द्र ॥ ४५ ॥

(एशे म्हि तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।
भूमीए पाआले हणूमशिहले विअ महेन्दे ॥)

(इति निष्क्रान्त ।)

(प्रविश्यापटीक्षेपेण[1] सवाहक ।)

भिक्षु —प्रक्षालितमेतन्मया चीवरखण्डम् । किं नु खलु शाखाया शुष्क करिष्यामि । इह वानरा विलुम्पन्ति । किं नु खलु भूम्याम । धूलीदोषो भवति । तत्कुत्र प्रसार्य शुष्क करिष्यामि । (दृष्ट्वा ।) भवतु इह वातालीपुञ्जिने शुष्कपत्र-सचये प्रसारयिष्यामि । (तथा कृत्वा ।) नमो बुद्धाय । (इत्युपविशति ।) भवतु । धर्माक्षराण्युदाहरामि । (' पञ्चजण जेण मालिदा ' (८।२) इत्यादि पूर्वोक्त पठति । अथ वाऽल ममैतेन स्वर्गेण । यावत्तस्या वसन्तसेनाया बुद्धोपासिकाया प्रत्युपकार न करोमि यया दशाना सुवर्णकाना कृते द्यूतकराभ्या निष्क्रीतस्तत प्रभृति तया क्रीतमिवात्मानमवगच्छामि । (दृष्ट्वा ।) किं नु खलु पर्णोदरे समुच्छ्वसिति । अथ वा । (पक्खालिदे[2] एशे मए चीवलखण्डे । किं णु क्खु शाहाए शुक्खावइश्शम् । इध वाणला विलप्पन्ति । किं णु क्खु भूमीए । धूलीदोशे होदि । ता कहिं पशालिअ शुक्खावइश्शम् । भोदु । इध वादालीपुञ्जिदे[3] शुक्खवत्तसचए पशालइश्शम् । णमो बुद्धश्श । भोदु । धम्मक्खलाइ उदाहलामि । अध वा अल मम एदेण शग्गेण । जाव ताए वसन्तशेणिआए बुद्धोवाशिआए पच्चुवकाल ण कलेमि जाए दशाण शुवण्णकाण किदे जूदिअलेहि णिक्कीदे तदो पहुदि ताए कीदं विअ अत्ताणअ अवगच्छामि । किं णु क्खु पण्णोदले शमुश्शदि । अध वा ।)

वातातपेन तप्तानि चीवरतोयेन स्तिमितानि पत्राणि ।
एतानि विस्तीर्णपत्राणि मन्ये पत्राणीव स्फुरन्ति ॥ ४६ ॥

(वादादवेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।
एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति[4] ॥

(वसन्तसेना सज्ञा लब्ध्वा हस्त दर्शयति ।)

भिक्षु —हा हा शुद्धालकारभूषित स्त्रीहस्तो निष्क्रामति । कथम् । द्वितीयोऽपि हस्त । (बहुविध निर्वर्ण्य ।) प्रत्यभिजानामीवैत हस्तम् । अथ वा किं विचारेण । सत्य स एव हस्तो येन मेऽभय दत्तम् । भवतु । पश्यामि । (नाटयेनोद्घाटय दृष्ट्वा प्रत्यभिज्ञाय च ।) सैव बुद्धोपासिका । (हा हा शुद्धालकालभूशिदे इत्थि-आहत्थे णिक्कमदि । कधम् । दुदिए वि हत्थे । पच्चभिआणामि विअ एद हत्थम् । अध वा किं विचालेण । शच्च शे ज्जेव हत्थे जेण मे अभअ दिण्णम् । भोदु । पेक्खिश्शम् । शा ज्जेव बुद्धोवाशिआ ।)

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१ पटाक्षेपेण. २ पच्छाडिदे ३ पुञ्जिदेशु . . सचएशु ४ फुरन्ति

Here I go with very great speed, like (the monkey) Mahendra going to the city of Lanka, through the sky, over the earth, through the nether regions, and over the summit of (the mountain) Hanumat (45) (*Exit*)

(*Entering, with a toss of the curtain,* Samvahaka, *now appearing as*)

A BUDDHIST MENDICANT—I have washed this piece of cloth What, shall I dry it by hanging it on the branch (of some tree) ? Here the monkeys might make off with it Shall I then spread it over the ground ? (There) it would be spoiled by the dust So, where shall I spread it for drying ? (*Seeing*) All right, I'll spread it here on this heap of dry leaves collected together by the gusts of wind (*Does so*) Bow to Buddha ! (*Sits down*) Well, now, let me recite holy words (*He recites the verses beginning with* 'That man most surely attains heaven' &c , *which he had repeated before*) Or no—I have had enough of this (seeking after) heaven, so long as I do not requite the obligations of that Vasantasena, the devotee of Buddha, who bought me off from those two gamesters by paying ten gold-pieces. From that time I consider myself as having been purchased by her [as a slave]. (*Seeing*) Ha ! What may this be, that is heaving inside these leaves ? Or rather —

I think that these leaves are throbbing as they were (first) heated by the hot breezes and (then) moistened by the water of my garment, (the leaves which) resemble wings (of birds) with their feathers extended (46)

(Vasantasena *regains consciousness and puts forth her hand*).

THE M —Ha ! What ! A woman's hand is coming out, adorned with fine ornaments ! What ! Another hand, too ! (*Observes it variously*) I seem to recognize this hand Or why what doubt can there be ? Surely it is that same hand which granted me safety (i e freedom) ! Well, I will see (*Gesticulates uncovering it, observing and recognizing*) It is she, that same devotee of Buddha !

दिव महेन्द्र । महेन्द्रशिखरादिव हनूमानिति वक्तव्ये शकारोक्तत्वाद्विपरीतम् । 'अट्ठअ' इति पाठे अष्टकशिखरादित्यर्थः । व्याहृतोपममिद तावत् ॥ ४५ ॥ तथेति प्रसार्य । तदो पहुदि निष्क्रयप्रभृति । वातातपेनेति । गाथा । वातातपेन तप्तानि चीवरतोयेन तिम्मितत्वमार्द्रत्व प्राप्तानि । तिम्मिदा इति भावप्रधानो निर्देश । एतानि

(वसन्तसेना पानीयमाकाङ्क्षति ।)

भिक्षु —कथमुदक याचते । दूरे च दीर्घिका । किमिदानीत्र करिष्यामि । भवतु । एतच्चीवरमस्या उपरि गालयिष्यामि । (तथा करोति ।) (कध उदअ मग्गेदि । दूले च दिग्घिआ । किं दाणि एत्थ कलइश्शम् । भोदु । एद चीवल शे उपलि गालइश्शम्' ।)

(वसन्तसेना सज्ञा लब्ध्वोत्तिष्ठति । भिक्षु पटान्तेन वीजयति ।)

वसन्तसेना—आर्य कस्त्वम् । (अज्ज को तुमम् ।)

भिक्षु —किं मा न स्मरति बुद्धोपासिका दशसुवर्णनिष्क्रीतम् ।(किं म ण शुमलेदि बुद्धोवाशिआ दशशुवण्णणिक्कीदम् ।)

वसन्तसेना—स्मरामि । न पुनर्यथाऽऽर्यो भणति । वरमहमुपरतैव । (सुमरामि । ण उण जधा अज्जो भणादि । वर अह उवरदा ज्जेव ।)

भिक्षु —बुद्धोपासके किं न्विदम् । (बुद्धोवाशिए किं ण्णेदम् ।)

वसन्तसेना —(सनिर्वेदम् ।) यत्सदृश वेशभावस्य । (ज सरिस वेसभावस्स ।)

भिक्षु —उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिकैता पादपसमीपजाता लतामवलम्ब्य । (इति लता नामयति[2] ।) (उट्ठेदु उट्ठेदु बुद्धोवाशिआ एद पादवसमीवजाद लद ओलम्बिअ ।)

(वसन्तसेना गृहीत्वोत्तिष्ठति ।)

भिक्षु —एतस्मिन्विहारे मम धर्मभगिनी तिष्ठति । तत्र समाश्वस्तमना भूत्वोपासिका गेह गमिष्यति । तच्छनै शनैर्गच्छतु बुद्धोपासिका । (इति परिक्रामति । दृष्ट्वा ।) अपसरत आर्या अपसरत । एषा तरुणी स्त्री एष भिक्षुरिति शुद्धो ममैष धर्म. ।

विस्तीर्णं प्राप्त प्रसारित यत्र तानि पत्राण्येव स्फुरन्ति विजृम्भन्ते । [विस्तीर्णपत्रा प्रसारितपक्षा मन्ये पत्रा पक्षिण इव स्फुरन्ति । इति ल० दी०] ।। ४६ ।। शुद्ध केवल कटकादि एवालकरण यत्र स । दीर्घिका वापी । गालयिष्यामि जलसेकार्थम् । वरं मनागिष्टम् । हस्तेति । [स खलु मनुष्य । यो हस्ते हस्तेन वा सयत अकार्यान्निवर्तितहस्त । मुखसयत असत्यवाक्यादेर्निवृत्त । इन्द्रियसयत कामान्निवर्तितेन्द्रियवृत्ति । तस्य राजकुल किं करोति । धर्मनिष्ठस्य तस्य न काऽपि भीतिरिति भाव । तस्य हस्ते परलोको निश्चल ध्रुव] ।। ४७ ।।

इति मोटनो नामाष्टमोऽङ्क ।

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१ चाल०. २ नमयति.

(Vasantasena *shows a desire for water*)

THE M —How ! She asks for water ! And the well is far off ! What shall I now do about this ? All right, I will let this garment drip over her (*Does so*).

(Vasantasena *regains consciousness and rises* *The* Mendicant *fans her with the hem of his cloak*).

VAS —Sir, who may you be ?

THE M —What, does not your ladyship, the worshipper of Buddha, remember me (whom you) purchased with ten gold-pieces ?

VAS —I do remember (now) But it isn't as you say —It were far better that I was dead !

THE M —O worshipper of Buddha, what may this be ?

VAS —(*With dejection*) What befits the profession of a courtesan

THE M —Please stand up, O worshipper of Buddha, stand up, by supporting yourself with this creeper growing near this tree (*Bends down the creeper*)

(Vasantasena *seizes it and stands up*).

THE M —In this *Vihara* (convent) hard by, there dwells (a nun), sister of mine by faith You, the devotee (of Buddha) should recover the composure of your mind in that place, and then go home So, please walk very slowly, O worshipper of Buddha ! (*Walks about*, *seeing*) Make way, worthy sirs, make way ! Here's a young lady, and here's a mendicant, (still) this is my righteous (holy) duty

हस्तसयतो मुखसयत इन्द्रियसयत स खलु मनुष्य ।
किं करोति राजकुल तस्य परलोको हस्ते निश्चल ॥ ४७ ॥

(एदश्शि[1] विहाले मम धम्मबहिणिआ चिट्ठदि । तहिं शमश्शशिदमणा भविअ उवाशिआ गेहं गमिश्शदि । ता शेण शेण गच्छदु बुद्धोवाशिआ । ओशलध[2] अज्जा ओशलध । एशा तलुणी इत्थिआ एशो भिक्खु त्ति शुद्धे मम एशे धम्मे ।

हत्थशजदो[3] मुहशजदो इन्दियशजदो शो क्खु माणुशे ।
किं कलेदि लाअउले तश्श पललोओ[4] हत्थे णिच्चले ॥)

इति वसन्तसेनामोटनो[5] नामाष्टमोऽङ्कः ।

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१ एत्थ शिराविहाबले (अत्र श्रावकगृहे) २ ओशलध ओशलध ३ शजद-दे मुहशजद-दे इन्दिअशजद दे. ४ पललोअ ५ ०सेनामारण नाम, इति मृच्छकटिकाया वस०

He is (really to be called) a man who is restrained (in the use of) his hands, his mouth, and his senses What can the king's (law—) court do to him ? The next world lies firmly (grasped) in his hand, (47)

(*Exeunt Omnes*)
Thus ends Act VIII , styled
' The Killing of Vasantasena '

नवमोऽङ्कः ।

(तत. प्रविशति शोधनक ।)

शोधनक —आज्ञप्तोऽस्म्यधिकरणभोजकै —अरे शोधनक व्यवहारमण्डप गत्वाऽऽसनानि सज्जीकुर्विति । तद्यावदधिकरणमण्डप सज्जितु गच्छामि । (परिक्रम्यावलोक्य च ।) एषोऽधिकरणमण्डप । एष प्रविशामि (प्रविश्य समाज्यासिनमाधाय ।) विविक्त कारितो मयाऽधिकरणमण्डप । विरचितानि मयाऽऽसनानि । तद्यावदधिकरणिकाना पुनर्निवेदयामि । (परिक्रम्यावलोक्य च ।) कथमेष राष्ट्रियश्यालो दुष्टदुर्जनमनुष्य इत एवागच्छति । तद्दृष्टिपथ परिहृत्य गमिष्यामि । (इत्येकान्ते स्थित ।) (आणत्तम्हि अधिअरणभोइएहिं—अरे सोहणआ ववहारमण्डव[1] गदुअ आसणाइ सज्जीकरेहि त्ति । ता जाव अधिअरणमण्डव सज्जिदु गच्छामि । एद अधिअरणमण्डवम् । एस[2] पविसामि । विवित्त कारिद मए अधिअरणमण्डवम् । विरइदाइ मए आसणाइ । ता जाव अधिअरणिआण उण णिवेदेमि । कध एसो रट्ठिअस्सालो दुट्ठदुज्जणमणुस्सो इदो एव्व आअच्छदि । ता दिट्ठिपध परिहरिअ गमिस्सम् ।)

(तत प्रविश्यत्युज्ज्वलवेषधारी शकार ।)

शकार —

स्नातोऽह सलिलजलै पानीयैरुद्यान उपवनकानने निषण्ण ।
नारीभि सह युवतीभि स्त्रीभिर्गन्धर्व इव सुविहितैरङ्गकै ॥ १ ॥
(ण्हादेह[3] सलिलजलेहिं पाणिएहिं उज्जाणे उववणकाणणे णिशण्णे ।
णालीहिं शह जुवदीहिं इश्तिआहिं गन्धव्वेव[4] शुविहिदेहिं अङ्गकेहिं ॥)

[अधिक्रियते विवादाद्यत्रेत्यधिकरण तस्य भोजयन्ति पालयन्तीति भोजका प्रभवस्तै । व्यवहारो विवाद तस्य मण्डप । 'परस्पर मनुष्याणा स्वार्थविप्रतिपत्तिषु । वाक्यान्न्यायाद्व्यवस्थान व्यवहार उदाहृत ॥' इति मिताक्षरा ।] अधिकरणे न्यायविवादविषये नियुक्तत्वात्तदेषामस्ति । 'अत इनिठनौ' इति ठन् । अपवादो दोषवाच्येति यावत् । स्नातोऽहमिति । प्रहर्षिणीच्छन्दसा । जलेहिं जुवदीहिं शुविहिदएहिं इत्यत्र स्वानुस्वाराणामप्यन्त्याक्षराणा लाघवम् । छन्दोनुरोधात् । स्नातोऽह सलिलजलै स्वच्छै । पाठान्तरे पानीयै । नारीभिर्युवतीभि स्त्रीभि सह उद्याने

१ मण्डप सज्जिदु गच्छेत्ति ता गच्छामि २ ता प० ३ ण्हादोह ४ गन्धव्वेहिं शुविहिदएहिं, गन्धवे विअ शुहिदेहि, गन्धव्वो शुवि०

ACT IX

(*Then enter* Sodhanaka *the beadle*)

SODHANAKA—The officers of the law court have ordered me : " O Sodhanaka, go to the judicial hall and see that the seats are ready " So then I will just go to the judicial chamber to make them ready (*Walking about and seeing*) Here is the court of justice I will just enter it (*Enters, sweeps it and arranges the seats*) I have swept the court-hall clean and arranged the seats So I will now go and report (the same) to the judges (*Walks about , seeing*) How now ! Here's that wicked fellow, villain and rogue, the King's brother-in-law, coming in this very direction ! So I will (first) keep out of the range of his sight and then go (*He stands aside in a corner*)

(*Then enter* Sakara, *dressed in gaudy attire*)

SAK —

I have bathed with water, fluids and liquids, and sat in orchards, gardens and groves in the company of ladies, damsels and women, like a Gandharva having well-shaped (*or,* well-decorated) limbs (1)

उपवनकानने निषण्ण इति विपर्यस्य योजना । गन्धर्व इव सुविहितैरङ्गकैर्लक्षित । 'गन्धव्वेहिं' इति पाठे तृतीया प्रथमार्थे रूपक च । पौनरुक्त्यादि शकारोक्तत्वात् ॥ १ ॥ **क्षणेनेति** । उपेन्द्रवज्रया । हगे इत्यत्र एकारस्य लघुत्वम् । छन्दोनुरोधात् । एतच्छत्रकमुष्टिक पावालबन्ध इत्येके । क्षणेन ग्रन्थि । पाठान्तरे वृष्टिका । क्षण-जूलिका मे क्षणेन बाला क्षणकुन्तला वा । जनिकाज्वलिकयोर्विशेष (?) । 'चित्ते ण च्रित्तो' इति पाठे चित्र न चित्र यतोऽह राजश्याल इति व्याख्येयम् । राजश्याल त्वेन मयि सर्वं सभाव्यते इति भाव ॥ २ ॥ [विषग्रन्थ्यभ्यन्तरे प्रविष्ट कीटो यथा विषतापमसहमान बहिर्निर्गमनार्थं रन्ध्र मार्गयते तथा स्वनाशपरिहारायोपाय मार्ग-माणन मया लब्ध उपाय इत्यर्थ । श्रेष्ठी वणिक् । अलकरणादिपरीक्षणधनगणनाद्यर्थं लोकरञ्जनार्थं च तस्याधिकरणे नियोग । तदुक्त कात्यायनेन—'कुलशीलवयो-वृत्तवित्तवद्भिरमत्सरै । वणिग्भि स्यात्कतिपयै कुलभूतैरधिष्ठितम् ॥' इति । कायस्थो व्यवहारलेखक व्यवहारदर्शी । 'व्यवहार प्रतिज्ञोत्तरसशयहेतुपरामर्श-प्रमाणनिर्णयप्रयोजनात्मक ' इति मिताक्षरा । तस्य पराधीनतया अर्थिप्रत्यर्थिसाक्ष्या-

क्षणेन ग्रन्थि क्षणजूटको मे क्षणेन बाला क्षणकुन्तला वा ।
क्षणेन मुक्ता क्षणमूर्ध्वचूडाश्चित्रो विचित्रोऽहं राजश्यालः ॥ २ ॥

अपि च । विषग्रन्थिगर्भप्रविष्टेनेव कीटकेनान्तरं मार्गमाणेण प्राप्तं मया महदन्तरम् । तत्कस्येदं कृपणचेष्टितं पातयिष्यामि । (स्मृत्वा ।) आ स्मृतं मया । दरिद्रचारुदत्तस्येदं कृपणचेष्टितं पातयिष्यामि । अन्यच्च । दरिद्रः खलु सः । तस्य सर्वं संभाव्यते । भवतु । अधिकरणमण्डपं गत्वाऽग्रतो व्यवहारं लेखयिष्यामि यथा चारुदत्तेन वसन्तसेना मोटयित्वा मारिता । तद्यावदधिकरणमण्डपमेव गच्छामि । (परिक्रम्यावलोक्य च ।) एष सोऽधिकरणमण्डपः । अत्र प्रविशामि । (प्रविश्याव-लोक्य च ।) कथमासनानि दत्तानि तिष्ठन्ति । यावदागच्छन्त्यधिकरणभोजकाः तावदेतस्मिन्दूर्वाचत्वरे मुहूर्तमुपविश्य प्रतिपालयिष्यामि । (तथा स्थितः ।)

(खणेण गण्ठी खणजूलके[1] मे खणेण बाला[2] खणकुन्तले वा ।
खणेण मुक्के खण उद्धचूडे चित्ते विचित्ते हगे लाअशाले ॥

अवि अ । विशगण्ठिगब्भपविश्टेण विअ कीडएण अन्तलं मग्गमाणेण पाविद मए महदन्तलम् । ता कश्श एदं किविणचेश्टिअं पाडइश्शम् । आ शुमलिदं मए । दलिद्दचालुदत्तश्श एदं किविणचेश्टिअं पाडइश्शम् । अण्णं च । दलिद्दे क्खु शे । तश्श शव्वं शभावीअदि । भोदु । अधिअलणमण्डवं गदुअ अग्गदो ववहालं लिहा-वइश्शं जधा चालुदत्ताकेण वशन्तशेणिआ मोडिअ मालिदा । ता जाव अधिअलण-मण्डवं ज्जेव्व गच्छामि । एदं तं अधिअलणमण्डवम् । एत्थ पविशामि । कधं आशणाइं दिण्णाइं चिश्टन्ति । जाव आअश्शन्ति अधिअलणभोइआ दाव एदश्शिं दुव्वचत्तले[3] मुहुत्तअं उवविशिअ पडिवालइश्शम् ।)

शोधनकः—(अन्यतः परिक्रम्य । पुरो[4] दृष्ट्वा ।) एतेऽधिकरणिका आग-च्छन्ति । तद्यावदुपसर्पामि । (इत्युपसर्पति ।) (एदे अधिअरणिआ आअच्छन्ति । ता जाव उपसप्पामि ।)

(ततः प्रविशति श्रेष्ठिकायस्था[5]दिपरिवृतोऽ[6]धिकरणिकः ।)

अधिकरणिकः—भो भोः श्रेष्ठिकायस्थौ ।

श्रेष्ठिकायस्थौ[7]—आज्ञापयत्वार्यः । (आणवेदु अज्जो ।)

अधिकरणिकः—अहो व्यवहारपराधीनतया[8] दुष्करं खलु परचित्तग्रहण-मधिकरणिकैः ।

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१ खण (क्षण) जूटिका. २ मे चञ्चलकुन्तले वा. ३ उच्चच० ४ पुरतः ५ स्थादिभिः ६ आधिक०, एवं सर्वत्र ७ तौ, उभौ. ८ हाराधी०

For one moment I have my hair knotted, in the next I wear it matted and bound up (like an ascetic) For one moment I have long, flowing tresses, in another curly hair One moment I keep them loose, in the next I have them rolled up on my crest (Thus) I am a picturesque and a wonderful brother-in-law of the king! (2)

Moreover, I have found a broad way out, like a worm seeking a way, having got within the interior of the knotted root of a poisonous herb So on whom shall I shift this evil deed of mine? (*Recollecting*) Yes, I remember it! I'll lay (the blame of) this vile act on the penniless Charudatta! Moreover, he is known to be poor, everything will be (believed as) possible in his case — All right I'll go to the court of justice and lodge a written complaint, before (anyone else has done so), that Charudatta strangled Vasantasena and murdered her So, then, I'll just repair to the law-court (*Walking about and observing*) Here's that law court! I'll enter it (*Entering and looking on*) How! They have kept the seats ready arranged! So, until the judges arrive, I'll sit down here for a while in this grassy quadrangle, and wait (*Stays accordingly*)

SO —(*Walking in another direction, looking before him*) Here the judges are coming! So then I will approach them (*Draws near*)

(*Then enter a* Judge, *accompanied by a* Sreshthin, *a* Kayastha, *and* others)

THE JUDGE—Sirs, Sreshthin and Kayastha!

SR & K —We await your honour's commands!

THE JUDGE—See, it is verily difficult for judges to find what lies in the minds of others, as a judicial trial is dependent on (a number of) other matters

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दीना युक्तिनिष्ठतया व्यवहारपराधीनतया । परचित्तग्रहणं परेषामर्थिप्रत्यर्थ्यादीनां चित्तस्य भावस्य ग्रहणं यथार्थज्ञानम् ।] छन्नमिति । [पुरुषा व्यवहर्तारः न्यायेन प्रत्यक्षादिप्रमाणादिना दूरीकृतं विवर्जितं छन्नं सत्यं कार्यममत्येनाच्छादितमसत्यं च सत्यवत्कृत्वा कार्यमुपक्षिपन्ति निर्णयार्थमुपन्यस्यन्ति । रागाभिभूता स्वकार्यसंपादनप्रसक्त्याऽभिभूता अधिकरणे स्वयं स्वान् दोषान् न कथयन्ति । तैः पक्षापरपक्षाभ्यामर्थिप्रत्यर्थिवादाभ्यां वर्धितं बलं येषां तैः । उपचितैरित्यर्थः । दोषैः नृपः स्पृश्यते । यतो न्यायस्य स एव परमाधिष्ठानम् । तदुक्तं मनुना—' अदण्ड्यान्दण्डयन्राजा

छन्नं कार्यमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृतं
स्वान्दोषान्कथयन्ति नाधिकरणे रागाभिभूताः स्वयम् ।
तैः पक्षापरपक्षवर्धितबलैर्दोषैर्नृप स्पृश्यते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः ॥ ३ ॥

अपि च ।

छन्नं दोषमुदाहरन्ति कुपिता न्यायेन दूरीकृताः
स्वान्दोषान्कथयन्ति नाधिकरणे सन्तोऽपि नष्टा ध्रुवम् ।
ये पक्षापरपक्षदोषसहिताः पापानि संकुर्वते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः ॥ ४ ॥

यतोऽधिकरणिकः खलु—

शास्त्रज्ञः कपटानुसारकुशलो वक्ता न च क्रोधन-
स्तुल्यो[1] मित्रपरस्वकेषु चरितं[2] दृष्ट्वैव दत्तोत्तरः ।
क्लीबान्पालयिता शठान्व्यथयिता धर्म्यो न लोभान्वितो
द्वार्भावे[3] परतत्त्वबद्धहृदयो[4] राज्ञश्च कोपापहः ॥ ५ ॥

श्रेष्ठिकायस्थौ—आर्यस्यापि नाम गुणे दोष इत्युच्यते । यद्येवं तदा चन्द्रालोकेऽप्यन्धकार इत्युच्यते । (अज्जस्स वि णाम गुणे दोसो त्ति वुच्यदि । जइ एव्वं ता चन्दालोए वि अन्धआरो त्ति वुच्चदि ।)

अधिकरणिकः—भद्र शोधनक अधिकरणमण्डपस्य मार्गमादेशय ।

शोधनकः—एत्वेत्वधिकरणभोजकः एतु । (एदु एदु अधिअरणभोइओ एदु ।)

(इति परिक्रामन्ति[5] ।)

शोधनकः—अयमधिकरणमण्डपः । तत्प्रविशन्त्वधिकरणभोजकाः । (एदं अधिअरणमण्डवम् । ता पविसन्तु अधिअरणभोइआ ।)

(सर्वे च प्रविशन्ति ।)

अधिकरणिकः—भद्र शोधनक बहिर्निष्क्रम्य ज्ञायतां कः कः कार्यार्थीति ।

शोधनकः—यदार्य आज्ञापयति । (इति निष्क्रम्य ।) आर्याः अधिकरणिका भणन्ति—कः क इह कार्यार्थीति । (जं अज्जो आणवेदि । अज्जा अधिअरणिआ भणन्ति—को को इह कज्जत्थी त्ति ।)

दण्ड्यांश्चैवाप्यदण्डयन् । अयशो महदाप्नोति नरकं चाधिगच्छति ॥' इति । न्यायदर्शिनस्तु को लाभ इत्याह—संक्षेपात् सारतः । किं बहुनेत्यर्थः । द्रष्टुः प्राड्विवाकस्य अपवादः निन्दा एव सुलभः । गुणः प्रशंसालाभस्तु दूरत एव । न सुखलभ्य इत्यर्थः ।

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१ ल्योऽमित्र. २ चरिते दृष्टे च ३ द्वाभ्यां वै ४ तन्त्र ५ क्रामति

People (i e contending parties) bring up (for trial) transactions which are (i e whose real character is) hidden and far removed from justice Themselves swayed by self interest, they never tell in the court their own faults (So) the king incurs the blame (for the failure of justice), whose intensity is augmented by (the contentions of) one party as well as the other In short, nothing but odium is commonly to be got by a judge, appreciation but seldom (falling to his lot). (3)

Moreover—

People, completely ignoring law, wrathfully complain of the offences (of others), but they never confess in the court their own faults Even learned persons (counsels) who commit sin, sharing in the crimes of the contending parties, are verily lost In short, blame is very easy for a judge to get, applause is far removed from him (seldom falls to his lot) (4)

Hence, a judge—

Should be learned in law, expert in tracing (the course of) fraud, eloquent, never losing his temper, equally impartial towards friends, strangers and relatives, giving his decision only after (carefully) investigating the facts, a protector of the weak, a terror to the rogues righteous, free from greed even when the means exist for him (to take bribes), sincerely bent in his mind on (discovering) the real truth, and able to avert the anger of the king (5)

SR & K —Can they speak of merits as faults, even in your honour's case ? If so, then they would say that there is darkness even when there is moonlight

THE J —Sodhanaka, my good man, point out the way to the court of justice

SO —Please come, come, step (this way), your worship !

(*They walk about*).

SO —Here is the court of justice So may the officers enter

(*Then* all *enter*)

THE J —Sodhanaka, my good man, just go out and ascertain who there are that desire to present cases (to-day).

SO —As your worship orders. (*Going out*) Gentlemen, the judges ask, who are here that desire to present cases ?

शकार —(सहर्षम् ।) उपस्थिता अधिकरणिका । (साटोप परिक्रम्य ।) अह वरपुरुषो मनुष्यो वासुदेवो राष्ट्रियश्यालो राजश्याल कार्यार्थी । (उवत्थिए अधिअलणिए । हग्गे वलपुलिशे मणुश्शे वाशुदेवे लश्टिअशाले लाअशाले कज्जत्थी ।)

शोधनक —(ससभ्रमम् ।) हन्त प्रथममेव राष्ट्रियश्याल कार्यार्थी । भवतु । आर्य मुहूर्तं तिष्ठ । तावदधिकरणिकाना निवेदयामि । (उपगम्य ।) आर्या एष खलु राष्ट्रियश्याल कार्यार्थी व्यवहारमुपस्थित । (हीमादिके पढम ज्जेव रट्टिअ-सालो कज्जत्थी । भोदु । अज्ज मुहुत्त चिट्ठ । दाव अधिअरणिआण णिवेदेमि । अज्जा एसो क्खु रट्टिअसालो कज्जत्थी ववहार उवत्थिदो ।)

अधिकरणिक —कथम् । प्रथममेव राष्ट्रियश्याल कार्यार्थी । यथा सूर्योदय उपरागो महापुरुषनिपातमेव कथयति । शोधनक व्याकुलेनाद्य व्यवहारेण भवि-तव्यम् । भद्र निष्क्रम्योच्यताम्—गच्छाद्य न दृश्यते तव व्यवहार इति ।

शोधनक —यदार्य आज्ञापयति । (इति निष्क्रम्य शकारमुपगम्य ।) आर्य अधिकरणिका भणन्ति—अद्य गच्छ । न दृश्यते तव व्यवहार । (ज अज्जो आणवेदि । अज्ज अधिअरणिआ भणन्ति—अज्ज गच्छ । ण दीशदि तव ववहारो ।)

शकार —(सक्रोधम् ।) आ किं न दृश्यते मम व्यवहार । यदि न दृश्यते तदाऽऽवुत्त राजान पालक भगिनीपतिं विज्ञाप्य भगिनी मातर च विज्ञाप्यैतमधि-करणिक दूरीकृत्यात्रान्यमधिकरणिक स्थापयिष्यामि । (इति गन्तुमिच्छति ।) (आ किं ण दीशदि मम ववहाले । जइ ग दीशदि तदो आवुत्त लाआण पालअ बहिणीवदिं विण्णविअ बहिणिं अत्तिक च विण्णविअ एद अधिअलणिअ दूले फेलिअ एत्थ अण्ण अधिअलणिअ ठावइश्शम् ।)

शोधनक —आर्य राष्ट्रियश्याल मुहूर्तं तिष्ठ । तावदधिकरणिकाना निवेद-यामि । (अधिकरणिकमुपगम्य[1] ।) एष राष्ट्रियश्याल कुपितो भणति—(इति तदुक्त भणति) । (अज्ज रट्टिअशालअ मुहुत्तअ चिट्ठ । दाव अधिअरणिआण णिवेदेमि । एसो रट्टिअशालो कुविदो भणादि—।)

अधिकरणिक —सर्वमस्य मूर्खस्य सभाव्यते । भद्र उच्यताम्—आगच्छ । दृश्यते तव व्यवहार ।

शोधनक —(शकारमुपगम्य ।) आर्य अधिकरणिका भणन्ति—आगच्छ । दृश्यते तव व्यवहार । तत्प्रविशत्वार्य । (अज्ज अधिअरणिआ भणन्ति—आअच्छ । दीसदि तव ववहारो । ता पविसदु अज्जो ।)

समुच्चयालकार । शार्दूलविक्रीडित वृत्तम्]॥ ३ ॥ [उक्तमेवार्थं किंचिद्विशिष्य पुनराह—**छन्नमिति** । न्यायेन दूरीकृता वर्जिता. कुपिता पुरुषा छन्न गूढ दोष

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१ ०कानुप०

SAK — (*Joyfully*) The judges have arrived ! (*Walking forth arrogantly*). Here am I, the best of men, a gentleman, (another) Krishna (as it were), the king's brother-in law, the brother in-law of the king, who want to present a case !

SO — (*In flurry*) Ah ! At the very commencement here's the royal brother in law desiring to present a case ! All right Sir, please wait awhile, so that I will just announce (your presence) to the judges (*Going to them*) Gentlemen, here is this king's brother-in-law come to the court, who wishes to present a case

THE J — How ! At the very commencement there is the king's brother in-law wanting to present a case ! It is just like an eclipse at sunrise, foretelling the death of some great man ! Sodhanaka, the hearing of cases to-day will prove troublesome ! Go out, my good man, and say to him that he might go away, as his suit can't be heard to-day

SO — As Your Honour orders (*Going out and approaching* Sakara) Sir, the judges say that you might go away as your suit won't be heard to day.

SAK — (*Wrathfully*) What, ho ! *My* suit won't be heard ? If it be not heard, then I will inform my brother in law, the king Palaka, who is my sister's husband, and I will tell my sister and my mother, and I'll have this judge removed and another appointed in his place (*He is about to leave*)

SO — Sir, royal brother-in law, stay awhile, so that I will just inform the judges (of what you have said) (*Approaching the* Judge) Our royal brother-in-law here says in anger—(*Repeats what was said by him*)

THE J — Everything is possible in the case of that fool My good man, say to him that he might come in, and that we will look into his suit

SO — (*Approaching* Sakara) Sir, the judges say that you might come in, and that they will look into your suit Please, sir, you may therefore go in

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परकीयस्य अधिकरणे उदाहरन्ति । स्वान् दोषान् अधिकरणे न कथयन्ति । ये सन्त पक्षापरपक्षदोषसहिता पापानि सकुर्वंते ते ध्रुव नष्टा । शेष व्याख्यातम्] ॥ ४ ॥ [अथाधिकरणिकस्वरूपमाह । अधिकरणिक खलु एव स्यात्—शास्त्रज्ञ इत्यादि ।

शकार—प्रथम भणन्ति न दृश्यते साप्रत दृश्यत इति । तन्नाम भीतभीता अधिकरणभोजका । यद्यदहं[1] भणिष्यामि तत्तत्प्रत्याययिष्यामि । भवदु । प्रविशामि । (प्रविश्योपसृत्य ।) सुमुखमस्माक युष्माकमपि सुख ददामि न ददामि च । (पढम[2] भणन्ति ण दीशदि सपद दीशदि त्ति । ता णाम भीदभीदा अधिअलणभोइआ । जेत्तिअ हग्गे भणिश्श तेत्तिअ पत्तिआवइश्शम् । भोदु । पविशामि । शुशुह अम्हाण तुम्हाण पि शुह देमि ण देमि अ ।)

अधिकरणिक—(स्वगतम् ।) अहो स्थिरसस्कारता व्यवहारार्थिन । (प्रकाशम ।) उपविश्यताम् ।

शकार—आ आत्मीयैषा भूमि । तद्यत्र मह्य रोचते तत्रोपविशामि । (श्रेष्ठिन प्रति ।) एष उपविशामि । (शोधनक प्रति ।) नन्वत्रोपविशामि । (इत्यधिकरणिकमस्तके हस्त दत्त्वा ।) एष उपविशामि । (इति भूमावुपविशति ।) (आ अत्तणकेलका शे भूमी । ता जहिं मे रोअदि तहिं उवविशामि । एश उव-विशामि । ण एत्थ उवविशामि । एश उवविशामि ।)

अधिकरणिक—भवान्कार्यार्थी ।

शकार—अथ किम् । (अध इ ।)

अधिकरणिक—तत्कार्य कथय ।

शकार—कर्णे कार्यं कथयिष्यामि । एव बृहति मल्लकप्रमाणस्य कुलेऽह जात । (कण्णे कज्ज कधइश्शम् । एव्व वड्ढके मल्लक्कप्पमाणाह कुले हग्गे जादे ।)

> **राजश्वशुरो मम पिता राजा तातस्य भवति जामाता ।**
> **राजश्यालोऽह ममापि भगिनीपती राजा ।। ६ ।।**
> (लाअशशुले मम पिदा लाआ तादश्श होइ जामादा ।
> लाअशिआले हग्गे ममावि बहिणिवदी लाआ ।।)

अधिकरणिक—सर्वं ज्ञायते ।

> **किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।**
> **भवन्ति नितरा स्फीता सुक्षेत्रे कण्टकिद्रुमा[3] ।। ७ ।।**

तदुच्यता कार्यम् ।

शास्त्रज्ञ धर्मशास्त्रवित् । कपटस्य वादिप्रतिवादिकृतस्यानुसारे अनुगमने । यथार्थ-ज्ञाने इत्यर्थ । कुशल । वक्ता अवगतार्थप्रतिपादनसमर्थ । न च क्रोधन क्रोधशील । मित्रपरस्वकेषु मित्रशत्रुस्वजनेषु तुल्य समदर्शन । पक्षपातरहित इति यावत् । चरित व्यवहारिणामिति शेष । दृष्ट्वा सम्यग्विचार्य एव दत्तोत्तर उत्तरदायी ।

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१ यावदह भणिष्यामि तावत्प्रत्येष्यन्ते २ ही पढम भणादि ३ कण्टक.

SAK —First they say that they wouldn't look into it, and now that they would So, obviously, the judges must have got mightily frightened ! Whatever I'll say, the same I'll compel them to accept as true Very well, I'll go in (*Entering and approaching*). I am doing very well ! As to you, I can give or not give you happiness (as I please) !

THE J —(*To himself*) Oh ! Even when presenting a complaint, his usual habits do not leave him (*lit* are firm with him) ! (*Aloud*) Pray seat yourself

SAK.—Ah ! This place belongs to me, so I'll sit where I like ! (*To the* Sreshthin) I'll sit here ! (*To* Sodhanaka) No, I'll sit here ! (*Then placing his hand on the head of the* Judge) I'll sit here ! (*Thereupon he sits on the ground*)

THE J.—So you wish to lodge a complaint ?

SAK —Yes

THE J.—Then tell us what it is.

SAK —I will whisper my business in your ear I am born in a very big family, of the size of a *mallaka* (cup)

My father is the king's father-in law, the king is the son-in-law of my father I myself am the king's brother-in law, while the king is the husband of my sister. (6)

THE J —All that is known (to us)

Why describe one's family, since one's own character itself is the determining factor herein ? Even thorny trees grow exceedingly large in a good soil (7)

So describe your business

क्लीबान्दुर्बलान् पालयिता । शठान् व्यथयिता तेषा निग्रहात्पीडाकारी । धर्मादनपेतो धर्म्य । न लोभान्वित । द्राभवि द्रारुपाय. तस्य भाव सत्त्व तस्मिन्सति । परतत्त्वे अर्थिप्रत्यर्थिनो याथार्थ्यज्ञाने बद्धहृदय आहितमति । राज्ञश्च वस्तुनो यथार्थस्वरूप-कथनेन सदुपदेशेन च कोपापह कोपमपहन्तीति तथोक्त । शार्दूल० छन्द] ॥ ५ ॥ [यदुक्त 'सक्षेपादपवाद एव सुलभ ' तदुद्दिश्याह—आर्यस्यापि नाम गुणे दोष इति ।] [उपराग राहुणा सूर्यस्य चन्द्रस्य वा ग्रास । व्याकुलेन विक्षोभितेन ।] आ. कौवे । आवुत्त भगिनीपतिम् । आवुत्तमित्यादावुक्त्वा पुनर्भगिनीपतिमिति पुनरुक्तम् । युष्माक सुख ददामि न ददामि । शकारोक्तेर्व्याकुलता । मल्लक पात्रविशेष । राजश्वशुर इत्यादि । गाथा ॥ ६ ॥ किं कुलेनेत्यादि । [अष्टमाङ्के २९ तम पद्य द्रष्टव्यम्] ॥ ७ ॥ एतेन यदुक्त भवति तदाह—अपराद्धस्यापि न मे किमपि

शकार—एव भणामि । अपराद्धस्यापि न च मे किमपि करिष्यति । ततस्तेन भगिनीपतिना परितुष्टेन मे क्रीडितु रक्षितु सर्वोद्यानानां प्रवर पुष्पकरण्डकजीर्णोद्यान दत्तम् । तत्र च प्रेक्षितुमनुदिवस शुष्क कारयितु शोधयितु पुष्ट कारयितु लून कारयितु गच्छामि । दैवयोगेन पश्यामि न पश्यामि वा स्त्रीशरीर निपतितम् । (एव्व भणामि । अवलद्धाह वि ण अ मे किं पि कलइश्शदि । तदो तेण बहिणीवदिणा परितुश्टेण मे कीलिदु लक्खिदु शव्वुज्जाणाण पवले पुप्फकलण्डकजिण्णुज्जाणे दिण्णे । तहिं च पेक्खिदु अणुदिअह शोशावेदु शोधावेदु पोश्टावेदु लुणावेदु गच्छामि । देव्वजोएण पेक्खामि ण पेक्खामि वा इत्थिआशलील णिवडिदम् ।)

अधिकरणिक—अथ ज्ञायते का स्त्री विपन्नेति ।

शकार—अहो अधिकरणिकभोजका किमिति न जानामि ता तादृशी नगरमण्डन काञ्चनशतभूषणाम् । केनापि कुपुत्रेणार्थकल्यवर्तस्य कारणाच्छून्य पुष्पकरण्डकजीर्णोद्यान प्रविश्य बाहुपाशबलात्कारेण वसन्तसेना मारिता । न मया । (इत्यर्धोक्ते मुखमावृणोति ।) (हहो अधिअलणभोइआ किंत्ति ण जाणामि त तादिशिं णअलमण्डण काञ्चनशदभूशणिअ । केण वि कुपुत्तेण अत्थकल्लवत्तश्श कालणादो शुण्ण पुप्फकलण्डकजिण्णुज्जाण पविशिअ बाहुपाशबलक्कालेण वशन्तशेणिआ मालिदा । ण मए ।)

अधिकरणिक—अहो नगररक्षिणा प्रमाद । भो श्रेष्ठिकायस्थौ न मयेति व्यवहारपद प्रथममभिलिख्यताम् ।

कायस्थ—यदार्य आज्ञापयति । (तथा कृत्वा ।) आर्य लिखितम् । (ज अज्जो आणवेदि । अज्ज लिहिदम् ।)

शकार—(स्वगतम् ।) हीमादिके । उत्त्वरायमाणेनेव पायसपिण्डारकेणाद्य मयाऽऽत्मैव निर्नाशित । भवतु । एव तावत् । (प्रकाशम् ।) अहो अधिकरणभोजका ननु भणामि मयैव दृष्टा । किं कोलाहल कुरुत । (इति पादेन लिखित[1] प्रोञ्छति ।) (हीमादिके । उत्तलाअन्तेण विअ पाअशपिण्डालकेण अज्ज मए अत्ता एव्व णिण्णाशिदो । भोदु । एव्व दाव । अहो अधिअलणभोइआ ण भणामि मए ज्जेव्व दिट्ठा । किं कोलाहल कलेध ।)

अधिकरणिक—कथ त्वया ज्ञात यथा खल्वर्थनिमित्त बाहुपाशेन व्यापादिता ।

शकार—हहो नून शूनशूनया मोघस्थानया ग्रीवालिकया नि सुवर्णकैराभरणस्थानैस्तर्कयामि । (हहो णूण शूणशूणाए[2] मोघट्ठाणाए[3] गीवालिआए णिशुवण्णकेहिं आहलणट्ठाणेहि तक्केम्मि ।)

श्रेष्ठिकायस्थौ—युज्यत इव । (जुज्जदि विअ ।)

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१ लिखन २ परिशूणाए. (परिशून्यया) ३ मोटणाए(मोटनया)

SAK —I will just tell you (But understand that) he (i e the king) won't do anything to me even if I am guilty! Well, that brother-in law of mine, being pleased with me bestowed upon me the old garden *Pushpakarandaka,* the best of all gardens, for sport as well as for custody And I daily go there, to look after it, to see that it is (properly) drained, and swept, and growing luxuriantly, and trimmed (as necessary) As fate would have it, I saw therein—or no, I didn't see—the body of a woman lying (dead) on the ground

THE J — And could you discover who that dead woman was ?

SAK —O you judges, how could it be that I shouldn't recognize that lady, so well-known, the adornment of our city and wearing hundreds of ornaments ? Vasantasena, who was enticed into the old *Pushpakarandaka* garden, when it was deserted, was killed by some villainous fellow for the sake of filthy lucre after having forcibly strangled her with the noose of his arms, but not by me—(*Leaving it half said, he covers his mouth*)

THE J —What negligence on the part of the city's police! O Sreshthin and Kayastha, first write down the words '*Not by me*' as part of the plaint

K --As your worship orders (*Does so*) Sir, I have written it

SAK —(*To himself*) Hang it all! I have to-day simply brought ruin on my own self, like the beggar gulping down the hot *payasa* (milk preparation) in a hurry Never mind, I will (proceed) in this way (*Aloud*) O judges, what I was saying was that it was by me that she was seen Why do you make such a fuss about it ? (*With his foot he rubs out what was written*)

THE J —How do you know that she was killed for her money, and with the noose of arms ?

SAK.—Well, surely, I could guess it from her neck, which was very much swollen, and bare in the place (where an ornament is worn), and also from her limbs (*lit* places on her body) where ornaments are worn, but which were devoid of golden ornaments

SR & K --It seems quite plausible

करिष्यति । जीर्णेति विशेषण विजनत्वख्यापनार्थम् । तत्र च प्रेक्षितुमित्यत्र तत्रेति करणाधिकरणत्वेन विवक्षितत्वात्तदित्येवार्थ [न गच्छामीति पूर्वोक्तविरुद्ध शकार-

शकार—(स्वगतम् ।) दिष्टचा प्रत्युज्जीवितोऽस्मि । अविद मादिके । (दिश्टिआ पच्चुजीविदम्हि । अविद मादिके ।)

श्रेष्ठिकायस्थौ— भो कमेष व्यवहारोऽवलम्बते । (भो क एसो ववहारो अवलम्बदि ।)

अधिकरणिक—इह हि द्विविधो व्यवहार ।

श्रेष्ठिकायस्थौ—कीदृश । (केरिसो ।)

अधिकरणिक—वाक्यानुसारेण अर्थानुसारेण च । यस्तावद्वाक्यानुसारेण स खल्वर्थिप्रत्यर्थिभ्य[१] । यश्चार्थानुसारेण स चाधिकरणिकबुद्धिनिष्पाद्य ।

श्रेष्ठिकायस्थौ—तद्वसन्तसेनामातरमवलम्बते व्यवहार । (ता वसन्तसेणा-मादर अवलम्बदि ववहारो ।)

अधिकरणिक—एवमिदम् । भद्र शोधनक वसन्तसेनामातरमनुद्वेजयन्नाह्वय ।

शोधनक—तथा[२] । (इति निष्क्रम्य गणिकामात्रा[३] सह प्रविश्य ।) एत्वेत्वार्या । (तधा । एदु एदु अज्जा ।)

वृद्धा—गता मे दारिका मित्रगृहमात्मना यौवनमनुभवितुम् । एष पुन-र्दीर्घायुर्भणति—आगच्छ । अधिकरणिक आह्वयति । तन्मोहपरवशमिवात्मानमव-गच्छामि । हृदय मे प्रकम्पते । आर्य आदिश मह्यमधिकरणमण्डपस्य मार्गम् । (गदा मे दारिआ मित्तघरअ अत्तणो जोव्वण[४] अणुभविदुम् । एसो उण दीहाऊ भणादि–आअच्छ । अधिअरणिओ सद्दावेदि । ता मोहपरवस विअ अत्ताअण अव-गच्छामि । हिअअ मे थरथरेदि । अज्ज आदेसेहि मे अधिअरणमण्डवस्स मग्गम् ।)

शोधनक—एत्वेत्वार्या । (एदु एदु अज्जा ।)

(उभौ परिक्रामत ।)

शोधनक—एषोऽधिकरणमण्डप । अत्र प्रविशत्वार्या । (एद अधिअरण-मण्डवम् । एत्थ पविसदु अज्जा ।)

(इत्युभौ प्रविशत ।)

वृद्धा—(उपसृत्य ।) सुख युष्माक भवतु भावमिश्राणाम् । (सुह तुम्हाण भोदु भावमिस्साणम् ।)

अधिकरणिक—भद्रे स्वागतम् । आस्यताम् ।

वृद्धा—तथा । (इत्युपविष्टा ।) (तधा ।)

शकार—(साक्षेपम् ।) आगताऽसि वृद्धकुट्टिनि आगताऽसि । (आगदाशि बुड्ढकुट्टणि[५] आगदाशि ।)

अधिकरणिक—अये त्व किल वसन्तसेनाया[६] माता ।

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१ अर्थं प्रत्यर्थेभ्य २ तथेति नि० ३ गणिकाया ४ जोव्वणसुह ५ कुट्टिणि, कुट्टणिआ ६ सेनामाता

SAK —(*To himself*) Most fortunate ! I feel I have obtained a new lease of life ! Heigh ho !

SR & K —Sir, on whom does (the investigation of) this suit depend ?

THE J —Well, in law the complaints are of two kinds

SR & K —What are they ?

THE J —One depending on arguments (*or*, oral statements) and the other on actual facts The one which depends on argument is (to be settled) by the plaintiff and the defendant (arguing against each other) And what depends on facts is to be decided by the Judge with the help of his own wisdom

SR & K —So, then, this case depends on the mother of Vasantasena (giving evidence)

THE J —That's so Sodhanaka, my good man, please call Vasantasena's mother (here), without frightening her

SO —Yes (*Goes out and comes in with the courtesan's* mother) Come, come (this way), madam !

THE OLD LADY—My daughter has gone to her friend's house to enjoy her youth But this long-lived gentleman says that I am to go (with him) as the Judge calls me Therefore I feel as though a faintness is overpowering me, and my heart trembles (with fear) Sir, kindly show me the way to the law-court

SO —Come, come (this way), madam

(*Both walk about*)

SO —This is the law-court May madam enter it

(*Thereupon both go in*)

THE OLD LADY—(*Approaching*) May you be happy, worthy sirs !

THE J —Welcome, good lady ! Please take a seat

THE O L —Yes (*Sits down*)

SAK —(*Abusively*) So you have come, you old bawd, have you ?

THE J —Madam, are you the mother of Vasantasena ?

वचनत्वात् । बाहुपाशबलात्कारेण । व्रणशून्यत्वाद्बलवद्बाहुपीडनेन ।] न मयेति तस्य बोध्यत्वेन व्यवहारपदम् । [हीमादिके इति खेदे भये वा । उत्त्वरायमाणेण त्वरया

वृद्धा—अथ किम् । (अध इ ।)

अधिकरणिक—अथेदानी वसन्तसेना क्व गता ।

वृद्धा—मित्रगृहम् । (मित्तघरअम् ।)

अधिकरणिक—किंनामधेय तस्या मित्रम् ।

वृद्धा—(स्वगतम् ।) हा धिक् हा धिक् । अतिलज्जनीय खल्वेतत् । (प्रकाशम् ।) जनस्य पृच्छनीयोऽयमर्थो न पुनरधिकरणिकस्य । (हद्धी हद्धी । अदिलज्जणीय क्खु एदम् । जणस्स पुच्छणीओ अअ अत्थो ण उण अधिअरणिअस्स ।)

अधिकरणिक—अल लज्जया । व्यवहारस्त्वा पृच्छति ।

श्रेष्ठिकायस्थौ—व्यवहार पृच्छति । नास्ति दोष । कथय । (ववहारो पुच्छदि । णत्थि[1] दोसो । कधेहि ।)

वृद्धा—कथ व्यवहार । यद्येव तदा शृण्वन्त्वार्यमिश्रा । स खलु सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य तनय सुगृहीतनामधेय आर्यचारुदत्तो नाम श्रेष्ठिचत्वरे प्रतिवसति । तत्र मे दारिका यौवनसुखमनुभवति । (कध ववहारो । जइ एव्व ता सुणन्तु अज्जमिस्सा । सो क्खु सत्थवाहविणअदत्तस्स णत्तिओ साअरदत्तस्स तणओ सुगहिदणामहेओ[2] अज्जचारुदत्तो णाम सेट्ठिचत्तरे पडिवसदि । तहिं मे दारिआ जोव्वणसुह अणुभवदि ।)

शकार—श्रुतमार्ये । लिख्यन्तामेतान्यक्षराणि । चारुदत्तेन सह मम विवादः । (शुद अज्जेहिं । लिहीअन्तु एदे अक्खला । चालुदत्तेण शह मम विवादे ।)

श्रेष्ठिकायस्थौ—चारुदत्तो मित्रमिति नास्ति दोष । (चारुदत्तो मित्तो त्ति णत्थि दोसो ।)

अधिकरणिक—व्यवहारोऽय चारुदत्तमवलम्बते ।

श्रेष्ठिकायस्थौ—एवमिव । (एव विअ ।)

अधिकरणिक—धनदत्त वसन्तसेनाऽऽर्यचारुदत्तस्य गृह गतेति लिख्यता व्यवहारस्य प्रथम पाद । कथमार्यचारुदत्तोऽप्यस्माभिराह्वाययितव्य । अथ वा व्यवहारस्तमाह्वयति । भद्र शोधनक गच्छ । आर्यचारुदत्त स्वैरमसभ्रान्तमनुद्विग्न सादरमाहूय प्रस्तावेन—अधिकरणिकस्त्वा द्रष्टुमिच्छतीति ।

शोधनक—यदार्य आज्ञापयति । (इति निष्क्रान्त । चारुदत्तेन सह प्रविश्य च ।) एत्वेत्वार्य । (ज अज्जो आणवेदि । एदु एदु अज्जो ।)

चारुदत्त—(विचिन्त्य ।)

परिज्ञातस्य मे राज्ञा शीलेन च कुलेन च ।
यत्सत्यमिदमाह्वानमवस्थामभिशङ्कते ॥ ८ ॥

(सवितर्क स्वगतम् ।)

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१ ण एत्थ २ सुगिहिद

THE O L —Yes

THF J —And where has Vasantasena gone now ?

THE O L —To the house of her friend

THE J —What is her friend's name ?

THE O L —(*To herself*) Oh, fie ! Oh, fie ! This is truly very shameful ! (*Aloud*) This thing may be asked by a (common) person, but not by a judge !

THE J —Do not feel any shame, it is a legal necessity that is asking you

SR & K —It is a legal necessity that is putting the question. There is no harm (in telling) (So) please answer

THE O L —What, a legal necessity ! If so, then may you gentlemen hear ! He is that well-known grandson of the merchant Vinayadatta, and the son of Sagaradatta, who is called the worthy Charudatta, and whose name it is auspicious to invoke,— he who dwells in the merchants' quarter With him my daughter is enjoying the pleasures of youth !

SAK —You have heard, gentlemen ! Write down these words (of hers) My complaint is against Charudatta !

SR & K —There is no harm in (the mere fact) that Charudatta should be her friend

THE J —This suit (now) depends on Charudatta (giving evidence)

SR & K —So it does.

THE J —Dhanadatta, write down, as the first portion of this case, that Vasantasena went to the house of the worthy Charudatta How now ! We have to summon even the worthy Charudatta ! Or rather, it is the law that calls him (and not we) Sodhanaka, my good man, go and respectfully summon the worthy Charudatta (here), gently, without hurry, and without alarming him, telling him—' the judge wishes to see you '

SO —As Your Worship orders (*Exit Then entering with* Charudatta) Come, sir, come (this way) !

CHAR —(*Thoughtfully*)

To tell the truth, this summoning of me, who am very well known to the King as regards my character and lineage, bespeaks a suspicion (on his part) owing to my (present) condition (of poverty) (8)

(*Reflecting To himself*)

ज्ञातो नु[1] किं स खलु बन्धनविप्रयुक्तो
मार्गागत[2] प्रवहणेन मयाऽपनीत ।
चारेक्षणस्य नृपते श्रुतिमागतो वा
येनाहमेवमभियुक्त इव प्रयामि ॥ ९ ॥

अथ वा किं विचारितेन । अधिकरणमण्डपमेव गच्छामि । भद्र शोधनक अधिकरणस्य[3] मार्गमादेशय ।

शोधनक —एत्वेत्वार्य । (एदु एदु अज्जो ।)

(इति परिक्रामत ।)

चारुदत्त —(सशङ्कम् ।) तत्किमपरम् ।

रूक्षस्वर वाशति[4] वायसोऽयममात्यभृत्या मुहुराह्वयन्ति ।
सव्य च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति ॥ १० ॥

शोधनक —एत्वेत्वार्य स्वैरमसभ्रान्तम् । (एदु एदु अज्जो सैर असभन्तम् ।)

चारुदत्त —(परिक्रम्याग्रतोऽवलोक्य च ।)

शुष्कवृक्षस्थितो ध्वाङ्क्ष आदित्याभिमुखस्तथा ।
मयि चोदयते वाम [5]चक्षुर्घोरमसशयम् ॥ ११ ॥

(पुनरन्यतोऽवलोक्य ।) अये कथमय सर्प ।

मयि [6]विनिहितदृष्टिर्भिन्ननीलाञ्जनाभ
स्फुरितविततजिह्व शुक्लदंष्ट्राचतुष्क ।
अभिपतति सरोषो जिह्मिताध्मातकुक्षि-
र्भुजगपतिरय मे मार्गमाक्रम्य सुप्त ॥ १२ ॥

ऊर्ध्वं निष्क्रामता पायसपिण्डारकेण पायसान्नेन इव । शूनशूनया अतिशोथवत्या । मोषस्थानया ग्रैवेयाद्यलकारहरणाद्रिक्तस्थानया । ग्रीवैव ग्रीवालिका ।] अविद मादिके इत्याश्वासे । [वाक्यानुरोधादर्थिप्रत्यर्थिनोस्तत्साक्षिणा च वचनानुरोधात् । अर्थानुसारेण वाक्यविप्रतिपत्तौ विषयस्वरूपबोधनेन निर्णय ।] अनुद्वेजयन दुहितृमृत्युवार्ताकथनेनोद्विग्नामकुर्वन् । अर्थो न पुनरधिकरणिकानामिति वेश्यापतिरूपतया ज्ञानेन शिष्टाना लज्जाकरत्वादिति भाव । धनदत्तेति कायस्थसबोधनम् । स्वैर स्वच्छन्दम् । असभ्रान्त सभ्रमशून्यम् । परिज्ञातस्येति । अवस्थामीदृशी दशाम् ॥ ८ ॥ ज्ञात इति । [स मार्गागत आर्यक प्रवहणेन मयाऽपनीत अपवाहित

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१ हि किं नु. २ मार्गं गत. ३ ०णमण्डपस्य ४ वासति ५ चक्षुश्चौर ६ विनिहत.

Could it be that the King found out that Aryaka, whom I met in the road as he was escaping from custody, was sent off by me in my carriage, or did he, having spies for his eyes, come to hear of him (as being helped by me), that I am now marching thus as if I were an accused person? (9)

Or rather, why should I think over that? I will forthwith repair to the law-court Sodhanaka my good man, show the way to the court

SO —Come, sir, come (this way)

(*They walk about*)

CHAR —(*With apprehension*). And what is this next?

The crow is shrieking in a harsh voice, the ministerial servants are calling out for me repeatedly, and my left eye is throbbing violently These evil omens make me (very) anxious! (10)

SO —Come, sir, come (this way), gently and without hurry.

CHAR —(*Walking about and looking before him*) This crow (here) seated on a withered tree, and facing the sun, is casting his left eye at me There is no doubt that a dire calamity is to befall me (11)

(*Again looking in another direction*) Ah! How is it that here is a snake!

This huge snake, who was lying asleep across my path with his coiled and swollen belly, is now darting at me in rage, with his eyes fixed on me, (his body) looking (dark) like powdered antimony, with his quivering tongue stretched out, and possessing four white fangs. (12)

नृपते ज्ञात किम्। अथ वा चारा ईक्षण यस्य तस्य श्रुतिमागतो वा। येनाहमेवमभियुक्त अपराधित्वेन दूषित इव प्रयामि। वसन्ततिलक वृत्तम्] ॥ ९ ॥ रूक्षाति। 'शासृ वासृ शब्दे'। भ्वादि। आत्मनेपदानित्यत्वाच्च परस्मैपदम्। [वायसो रूक्षस्वर वाशति शब्द करोति। लल्लादीक्षितास्तु 'वासति' इति पठित्वा चञ्चुपुटमुद्रास्य विरौति इति व्याख्यान्ति। वायसस्य कर्कशाराव. महाभयद। तदुक्त वराहमिहिरेण—'दारुणनादस्तरुकोटरोगपो वायसो महाभयद' इति। अमात्यानामत्राधिकरणिकाना भृत्या मुहुराह्वयन्ति। सव्य वाम च नेत्र प्रसह्य बलवत्स्फुरति। पुसा वामनेत्रस्फुरणमनिमित्तमनिष्टसूचकम्। एतानि अनिमित्तानि मम मा खेद-

अपि चेदम् ।

स्खलति चरण भूमौ न्यस्त न चार्द्रतमा मही
स्फुरति नयन वामो बाहुर्मुहुश्च विकम्पते ।
शकुनिरपरश्चाय तावद्विरौति हि नैकश
कथयति महाघोर[1] मृत्यु न चात्र विचारणा ।। १३ ।।

सर्वथा देवता स्वस्ति करिष्यन्ति ।

शोधनक —एत्वेत्वार्य । इममधिकरणमण्डप प्रविशत्वार्य (एदु एदु अज्जो। इम अधिअरणमण्डव पविसदु अज्जो ।)

चारुदत्त —(प्रविश्य । समन्तादवलोक्य ।) अहो अधिकरणमण्डपस्य परा श्री । इह हि—

चिन्तासक्तनिमग्नमन्त्रिसलिल दूतोर्मिशङ्खाकुल
पर्यन्तस्थितचार[2]नक्रमकर नागाश्वहिंस्रा[3]श्रयम् ।
नानावाश[4]ककङ्कपक्षिनिचित[5] कायस्थसर्पास्पद
नीतिक्षुण्णतट च राजकरण[6] हिंस्रै समुद्रायते ।। १४ ।।

भवतु । (प्रविशञ्छिरोघातमभिनीय सवितर्कम् । अहह इदमपरम् ।

सव्य मे स्पन्दते चक्षुर्विरौति वायसस्तथा ।
पन्था सर्पेण रुद्धोऽय स्वस्ति चास्मासु दैवत[7] ।। १५ ।।

तावत्प्रविशामि । (इति प्रविशति ।)

अधिकरणिक —अयमसौ चारुदत्त । य एष —

घोणोन्नत मुखमपाङ्गविशालनेत्र
नैतद्धि[8] भाजनमकारणदूषणानाम् ।
नागेषु गोषु तुरगेषु तथा नरेषु
न ह्याकृति सुसदृश विजहाति वृत्तम् ।। १६ ।।

यन्ति । ममेति द्वितीयार्थे कर्मण शेषत्वविवक्षया षष्ठी । उपजाति]।। १० ।। **शुष्केति** । [ध्वाङ्क्ष काक शुष्कवृक्षस्थितस्तथा आदित्याभिमुख सन् मयि घोर वाम चक्षु असशय यथा तथा चोदयते प्रेरयति । महाभयसूचकमेतत् । तदुक्त बृहत्सहितायाम्— 'छिन्नाग्रेऽङ्गच्छेद कलह शुष्कद्रुमस्थिते ध्वाङ्क्षे । ऐन्द्रादिदिगवलोकी सूर्याभिमुखो रुवन् गृहे गृहिण । राजभयचोरबन्धनकलहा स्यु पशुभय चेति ।।' इति] ।। ११ ।। [अपरमपशकुनमाह—**मयीति** । भिन्न सम्यग्मृदित यन्नीलाञ्जन तस्येव आभा यस्य स । स्फुरिता वितता जिह्वा यस्य स । शुक्ल दष्ट्राचतुष्क

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१ महामृत्यु घोर २ चारु ३ हिंसा ४ वासक ५ रचित, रुचिरम् ६ भवन. ७ दैवता ८ विभाजन.

And moreover, there's this —

My foot planted on the ground slips, and yet the earth is not very wet (muddy) My (left) eye throbs, and so does my left arm, again and again And here again is this another bird (crow *or* vulture) uttering frequent cries All this indicates most terrible death there's no doubt about it (13)

May the gods grant welfare in all ways !

SO —Come, sir, come (this way) May your honour enter this law court

CHAR —(*Entering , looking on all sides*) Oh the supreme grandeur of the court of justice ! For here—

Owing to its cruel elements, this royal court of justice looks like an ocean , it has water in the shape of the ministers deeply engaged in thought , it is full of waves and conches in the form of the envoys (*or,* advocotes) , it has within its environs sharks and alligators in the form of the spies, it is the abode of ferocious animals in the form of elephants and horses, it is thronged with *Kanka* birds in the form of the litigants shouting various complaints, it is the resort of serpents in the form of the Kayasthas (writers), and it has its shores cut in by [the rivers in the form of] politics (rules about the conduct of cases) (14)

Well (*Trying to enter , gesticulates that his head strikes against the door Reflecting*) Alack-a day ! Here's another (additional ill omen) !

My left eye throbs, and the crow is crying, and just now my way was blocked by that snake May good betide me through fate ! (15)

Let me then get in (*Enters*)

THE JUDGE—Here's that Charudatta, he who—

[Possesses] a face having a prominent nose and eyes with large corners Such a face, surely, could never be the abode of having crimes wantonly attributed to it For in the case of elephants, bullocks, horses and men, the form is never without a corresponding excellence of conduct (16)

यस्य स । मे मार्गमाक्रम्य सुप्त अय भुजगपति कृष्णसर्प सरोष जिह्मित वक्रीकृत आध्मात वायुपूरित कुक्षिर्यस्य तथा । मयि विनिहितदृष्टि अभिपतति । एतदपि महाभयसूचकम् । उक्त च बृहत्सहिताया—' फणिनोऽभिमुखागमोऽरिसङ्क

चारुदत्त —भो अधिकृतेभ्य स्वस्ति । हहो नियुक्ता अपि कुशल भवताम् ।

अधिकरणिक —(ससम्भ्रमम् ।) स्वागतमार्यस्य । भद्र शोधनक आर्यस्यासनमुपनय ।

शोधनक —(आसनमुपनीय ।) एतदासनम् । अत्रोपविशत्वार्य । (एद आसनम् । एत्थ उवविसदु अज्जो ।)

(चारुदत्त उपविशति ।)

शकार —(सक्रोधम् ।) आगतोऽसि रे स्त्रीघातक आगतोऽसि । अहो न्याय्यो व्यवहार अहो धर्म्यो व्यवहार यदेतस्मै स्त्रीघातकायासन दीयते । (सगर्वम् ।) भवतु । ननु दीयताम् । (आगदेशि ले इश्यिआघादआ आगदेशि । अहो णाए ववहाले अहो धम्मे ववहाले ज एदाह इश्यिआघादकाह आशणे दीअदि । भोदु । ण दीअदु ।)

अधिकरणिक —आर्य चारुदत्त अस्ति भवतोऽस्या आर्याया दुहित्रा सह प्रसक्ति प्रणय प्रीतिर्वा ।

चारुदत्त —कस्या ।

अधिकरणिक —अस्या । (इति वसन्तसेनामातर दर्शयति ।)

चारुदत्त —(उत्थाय ।) आर्ये अभिवादये ।

वृद्धा—जात चिर मे जीव । (स्वगतम् ।) अय स चारुदत्त । सुनिक्षिप्त खलु दारिकया यौवनम् । (जाद चिर मे जीव । अअ सो चारुदत्तो । सुणिक्खित क्खु दारिआए जोव्वणम् ।)

अधिकरणिक —आर्य गणिका तव मित्रम् ।

(चारुदत्तो लज्जा नाटयति ।)

कथयति बन्धवधात्यय च यातु.' इति स्वभावोक्ति । मालिनी वृत्तम्]।। १२ ।। स्खलतीति । [भूमौ न्यस्त चरण स्खलति । न च मही आर्दतमा अत्यन्तमार्द्रा। एतदपि अनिष्टसूचकम् । तदुक्त वसन्तराजेन—'स्वपादयानस्खलन नृपाणा भङ्ग क्वचिद्यानपलायन च । द्वाराभिघाताध्वगशस्त्रपाता प्रस्थानविघ्न कथयन्ति यातु ॥' इति । नयन वाममित्यर्थात् । स्फुरति । वामो बाहुश्च मुहु विकम्पते अयमपर पूर्वोक्तादन्य गृध्रादि शकुनि तावदनेकश वार वार विरौति विकट शब्दायते । एतत्सर्व महाघोर मृत्यु कथयति । अत्र विचारणा न च । हरिणी वृत्तम्]।। १३ ।। चिन्तासक्तेति । चिन्तामार्गे [चिन्ताया कार्यार्थपर्यालोचने आसक्ता] निमग्नाश्च मन्त्रिण एव सलिलानि यत्र । दूत आह्वायको गतागतनियुक्तो वीरश्च गृहपुरुष । [दूता एव ऊर्मय शङ्खाश्च । यद्वा ऊर्म्यूढा शङ्खा तैः आकुलम् 'चारा प्रणिधय एव नक्रा मकराश्च यत्र । नागा गजाश्च अश्वाश्च नागाश्वा ते एव हिंस्रा तेषा-

CHAR.—My greetings to the Judges ! Well, assessors, how do you do ?

THE J —(*Hurriedly*). Welcome to you, noble sir ! Sodhanaka, my good man, bring a seat for the noble one.

SO —(*Bringing a seat*) Here's a seat. Please, sir, be seated on it

(Charudatta *sits*)

SAK —(*Angrily*) Oh ! You have come, have you, you woman-killer ! Oh, how very fair, how very righteous, is this legal procedure, that a seat should be offered to this woman-killer ! (*Haughtily*) Never mind , let him have it.

THE J —Sir Charudatta, have you any close acquaintance with, or affection, or love, for the daughter of this worthy lady ?

CHAR —Of what lady ?

THE J —Of this one, here (*Points out the mother of* Vasantasena)

CHAR —(*Rising*) Madam, I bow to you !

THE OLD LADY—May you live long, my son ! (*To herself*) Here's that Charudatta ! Verily my daughter has most fittingly bestowed her youth !

THE J —Sir, the courtesan is your friend ?

(Charudatta *betrays shame*)

माश्रयमावासभूतम् । नागाना पादतलेन वध्यविनाशार्थं अश्वाना च झटिति सदेशहरणाद्यर्थं तत्र स्थापितत्वात् हिंस्रसाम्यम् ।] नाना बहुप्रकारा [ये वाश्यन्ते इति वाशका अनेकधा शब्दायमाना अर्थिप्रत्यर्थिजना ते एव] शब्द कुर्वन्तो ये कङ्कपक्षिणस्तै रचित [निचित] व्याप्तम् । पर्यन्तेषु स्थिता अशुभसूचकत्वेन तेषा समवधानमुक्तम् । अब्धिपक्षे तु व्यक्तमेव । 'पक्ष' इति पाठे तेषा पक्षाणा रचितम् । नानाक्रमणिकया निर्मितभेदो यत्रेत्यर्थ । कङ्को मांसाद. पक्षिविशेष ।] कायस्था: एव सर्पा तेषा स्वभावकौटिल्यादसूयापरत्वात् प्राणहरराजशासनलेखनाद्वा सर्पसाम्यम् । तेषामास्पद स्थानम् । नीतिभि नदीभिरिव क्षुण्णतटम् । एवविध राज्ञ. करण न्यायाधिकरण समुद्रायते । समुद्रवद् दुष्प्रवेश्यमित्यर्थ । 'कर्तु क्यङ्—' इत्यनेन क्यङ । रूपकोपमयो सकर । शार्दूलविक्रीडित वृत्तम्] ॥ १४ ॥ सव्यमिति । [अस्मासु दैवत भागधेयादेव स्वस्ति अस्तु] ॥ १५ ॥ घोणेति । घोणा उन्नता यत्र घोणया वा उन्नतमुत्कृष्टम् । अपाङ्गो विशालो यत्र । [तादृशे नेत्रे यस्य । यद्वा अपाङ्गयो विशाले नेत्रे यस्य तत् ।] एतेन नेत्रविशालत्वमुक्तम् ।

शकार —

लज्जया भीरुतया वा चारित्रमलीक निगूहितुम् ।
स्वय मारयित्वाऽर्थकारणादिदानी गूहति न तद्धि भट्टक ॥ १७ ॥
(लज्जाए भीलुदाए वा चालित्त अलिए णिगूहिदुम् ।
शअ मालिअ अत्थकालणा दाणि गुहदि ण त हि भश्टके ॥)

श्रेष्ठिकायस्थौ—आर्य चारुदत्त भण । अल लज्जया । व्यवहार खल्वेष । (अज्ज चारुदत्त भणाहि । अल लज्जाए । ववहारो क्खु एसो ।)

चारुदत्त —(सलज्जम् ।) भो अधिकृता मया कथमीदृश वक्तव्य यथा गणिका मम मित्रमिति । अथ वा यौवनमत्रापराध्यति न चारित्र्यम्[1] ।

अधिकरणिक —

व्यवहार सविघ्नोऽय त्यज लज्जा हृदि स्थिताम् ।
ब्रूहि सत्यमल धैर्यं छलमत्र न गृह्यते ॥ १८ ॥

अल लज्जया । व्यवहारस्त्वा पृच्छति ।

चारुदत्त —अधिकृत[2] केन सह मम व्यवहार ।

शकार —(साटोपम् ।) अरे मया सह व्यवहार· । (अले मए शह ववहाले ।)

चारुदत्त —त्वया सह मम व्यवहार सुदु सह ।

शकार — अरे स्त्रीघातक ता तादृशी रत्नशतभूषणा वसन्तसेना मारयित्वा साप्रत कपटकापटिको भूत्वा निगूहसि । (अले इश्थिआघादआ त तादिशि लअणशदभूशणिअ वशन्तशेणिअ मालिअ शपद कवडकावडिके भविअ णिगूहेशि ।)

[एवविधमेतन्मुखमकारणदूषणाना अकारणेन हठेन दूषणाना भाजन न भवति हि । यत नागेषु गोषु तुरगेषु तथा नरेषु आकृति रम्याकार सुसदृश आकारसदृश रमणीय वृत्त न विजहाति त्यजति । सुरूपाकृतिर्गुणविसवादिनी न भवतीति भाव । वसन्ततिलक वृत्तम्] ॥ १६ ॥ प्रसक्ति [सङ्ग सपर्को वा] प्रणयो रागानुबन्ध प्रीति स्नेहमात्रम् । लज्जयेत्यादि । वैतालीयम् । एइ इति सबिन्दुविकारो लघुः छन्दोनुरोधात् । लज्जया भीरुकतया च लक्षित । त्वमित्यर्थात् । कुत एवमित्याह स्वय मारयित्वाऽर्थनिमित्तमिदानी गृह्णाति न नष्टके । अपि तु नष्ट एव । 'नष्टके' इत्यपि पाठ । [अर्थकारणात् स्वय वसन्तसेना मारयित्वा लज्जया भीरुतया वा अलीक चरित्र निगूहितु यतसे इति शेष । किं तु भट्टक राजा पालक अधिकरणिको वा तन्न गूहति हि । 'अलीको निगूहतु' इति पाठ साधीयान्] ॥ १७ ॥ **व्यवहार इति** । [अय व्यवहार सविघ्न । हृदि स्थिता लज्जा त्यज । सत्य ब्रूहि । धैर्य-

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१ चारित्रम् २ अधिकृता

चारुदत्त—असबद्ध खल्वसि ।

अधिकरणिक—आर्य चारुदत्त अलमनेन । ब्रूहि सत्यम् । अपि गणिका तव मित्रम् ।

चारुदत्त—एवमेव ।

अधिकरणिक—आर्य वसन्तसेना क्व ।

चारुदत्त—गृह गता ।

श्रेष्ठिकायस्थौ—कथ गता कदा गता गच्छन्ती वा केनानुगता । (कथ गदा कदा गदा गच्छन्ती वा केण अणुगदा ।)

चारुदत्त—(स्वगतम् ।) कि प्रच्छन्न गतेति ब्रवीमि ।

श्रेष्ठिकायस्थौ—आर्य कथय । (अज्ज कधेहि ।)

चारुदत्त—गृह गता । किमन्यद्ब्रवीमि ।

शकार—मदीय पुष्पकरण्डकजीर्णोद्यान प्रवेश्यार्थनिमित्त बाहुपाशबलात्कारेण मारिता । अये साप्रत वदसि गृह गतेति । (ममकेलक पुप्फकलण्डकजिण्णुज्जाण पवेशिअ अत्थणिमित्त बाहुपाशबलक्कालेण मालिदा । अये शपद वदशि घल गदे त्ति ।)

चारुदत्त—आ असबद्धप्रलापिन् ।

> अभ्युक्षितोऽसि सलिलैर्न बलाहकाना
> चाषाग्रपक्षसदृश भृशमन्तराले ।
> मिथ्यैतदाननमिद भवतस्तथा हि
> हेमन्तपद्ममिव निष्प्रभतामुपैति ॥ १९ ॥

अधिकरणिक—(जनान्तिकम् ।)

> तुलन चाद्रिराजस्य समुद्रस्य च तारणम् ।
> ग्रहण चानिलस्येव[1] चारुदत्तस्य दूषणम् ॥ २० ॥

(प्रकाशम् ।) आर्यचारुदत्त खल्वसौ कथमिदमकार्य[2] करिष्यति । ('घोणा— (९।१६) इत्यादि पठति ।)

शकार—कि पक्षपातेन व्यवहारो दृश्यते । (कि पक्खवादेण ववहाले दीशदि ।)

उद्धृतरत्नत्वात् । अनपेक्षितानि दानशौण्डत्वान्मुक्तहस्तानि धनानि दत्तानि । स श्रेयसा एकनिधि महात्मा धनार्थं अवीरजुष्ट कृपणसेवित पाप कथ करिष्यति ' अवैरिजुष्टम ' इति पाठे वैरिभिरप्यसेवितमित्यर्थ । वसन्त० वृत्तम्] ॥ २२ ॥

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१ वाऽनिल० २ कथमकार्यं

CHAR —You are surely talking nonsense !

THE J —Noble Charudatta, never mind him Tell us the truth. Is that courtesan your friend ?

CHAR —That's so

THE J —Well, where is Vasantasena (at present) ?

CHAR —She has gone home

SR & K —How did she go ? When did she go ? And who accompanied her when she went ?

CHAR —(*To himself*) What ! Shall I say that she went unobserved ?

SR & K —Sir tell it (please).

CHAR —She went home What more should I tell ?

SAK —You enticed her to my old *Pushpakarandaka* garden and killed her for her money by forcibly strangling her with the noose of your arms Ah and now you say that she went home ?

CHAR —Ah, you, talker of nonsense !

You are not thoroughly wetted by the waters of the clouds in the sky like the tips of the wings of a *chasha* bird, (and still your face is darkened, without any cause) What you assert is false For, this face of yours loses its lustre like the lotus in winter. (19)

THE J —(*Aside, to the* assessors)

Imputing a crime to Charudatta is like weighing the Himalaya mountain, or like crossing the ocean (by swimming), or like capturing the wind (20)

(*Aloud*) He is, indeed the 'noble' Charudatta ! How would he do this evil deed ? (*Repeats the verse beginning* 'A face having a prominent nose' &c)

SAK —What ! Are you investigating this case with (such) partiality ?

पादेत्यादि । गाथा । पादप्रहारेण परिभव आक्रम स एव विमानना तया बद्ध-गुरुकवैरस्य । अनुशोचमानस्येय कथमपि रात्रि प्रभाताऽपगता मम ॥ २३ ॥ एष इति । [भो इति खेदे । एष निर्मला ज्योत्स्ना यस्य स निर्मलज्योत्स्न शशी । निर्दोषश्चारुदत्त इत्यर्थः । कलुषायते आविल भवति । अपवादेन दुष्यति इत्यर्थः । रूपकातिशयोक्ति.] ॥ २४ ॥ यत्नेति । [इद चारुदत्तवृत्त यथ यथा निपुण

अधिकरणिक —अपेहि[1] मूर्ख ।

वेदार्थान्प्राकृतस्त्व वदसि न च ते जिह्वा निपतिता[2]
मध्याह्ने वीक्षसेऽर्कं[3] न तव सहसा दृष्टिर्विचलिता ।
दीप्ताग्नौ पाणिमन्त क्षिपसि स[4] च ते दग्धो भवति नो
चारित्र्याच्चारुदत्त चलयसि[5] न ते देह हरति भू ॥ २१ ॥

आर्यचारुदत्त कथमकार्यं[6] करिष्यति ।

कृत्वा समुद्रमुदकोच्छ्रयमात्रशेष
दत्तानि येन हि धनान्यनपेक्षितानि ।
स श्रेयसा कथमिवैकनिधिर्महात्मा
पाप करिष्यति धनार्थमवैरजुष्टम्[7] ॥ २२ ॥

वृद्धा[8]—हताश यस्तदानी न्यासीकृत सुवर्णभाण्ड रात्रौ चौरैरपहृतमिति तस्य कारणाच्चतु समुद्रसारभूता रत्नावली ददाति स इदानीमर्थकल्यवर्तस्य कारणादिदमकार्यं करोति । हा जाते एहि मे पुत्रि । (इति रोदिति ।) (हदास जो तदाणि णासीकिद सुवण्णभण्डअ रत्ति चोरेहि अवहिद त्ति तस्स कारणादो चदुस्समुद्दसारभूद रअणावलि देदि सो दाणि अत्थकल्लवत्तस्स[9] कारणादो इम अकज्ज करेदि । हा जादे एहि मे पुत्ति ।)

अधिकरणिक —आर्य चारुदत्त किमसौ पद्भ्या गता उत प्रवहणेनेति ।

चारुदत्त —ननु मम प्रत्यक्ष न गता । तन्न जाने कि पद्भ्या गता उत प्रवहणेनेति ।

(प्रविश्य सामर्ष ।)

वीरक —

पादप्रहारपरिभवविमाननाबद्धगुरुकवैरस्य ।
अनुशोचत इय कथमपि रात्रि प्रभाता मे ॥ २३ ॥

तद्यावदधिकरणमण्डपमुपसर्पामि । (प्रवेष्टकेन ।) सुखमार्यमिश्राणाम् ।

(पादप्पहारपरिभवविमाणणाबद्धगरुअवेरस्स[10] ।
अणुसोअन्तस्स इय कध पि रत्ती पभादा मे ॥
ता जाव अधिअरणमण्डव उवसप्पामि । सुह अज्जमिस्साणम् ।)

अधिकरणिक —अये नगररक्षाधिकृतो वीरक । वीरक किमागमनप्रयोजनम् ।

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१ अवेहि २ निपतति ३ सेऽर्के ४ न च ते तत्क्षण दह्यतेऽसौ ५ छलयसि ६ कथमयम० ७ ०मवैरि० ८ अस्मात्प्राक्–शकार –कि पक्खवादेण ववहालो दीशदि ९ अत्थकारणादो. १० लद्ध (लब्ध)

THE J —Begone, you fool !

You, a low cast fellow, are explaing the sense of the Vedas, and (yet) your tongue does not fall off ! You are gazing at the sun at mid day, and (still) your eyes are not suddenly struck blind ! You are putting your hand inside the blazing fire, and (yet) that hand of yours is not burnt ! You are depriving Charudatta of his good name, and (still) the Earth does not (yawn and) gulp down your body ! (21)

How can the noble Charudatta do an evil deed ?

He who left only the mass of waters in the ocean (which was the repository of jewels), and gave away undreamt quantities of money,—how can that high-souled person, the unique abode of all noble qualities, commit, for the sake of money, a crime that is committed only by mean persons ? (22)

THE OLD L —You wretch ! He who, on that occasion, gave a jewel-necklace, the essence (as it were) of the four oceans, in return for the golden ornaments deposited with him because they were stolen at night by thieves,—would he now commit this evil deed for the sake of filthy lucre ? oh, my daughter ! Come (to me), my daughter ! (*weeps*)

THE J —Worthy Charudatta, did she go walking or in a carriage ?

CHAR —Well, she did not leave in my presence So I do not know whether she went walking or in a carriage

(*Entering enraged*)

VIRAKA—

Nursing a bitter hatred (towards Chandanaka) for humiliating me with the insult of striking me with foot, as I lay (awake) brooding over it all this night, it has somehow dawned (23)

So, then, let me just repair to the law court (*Entering*) Good day, gentlemen !

THE J —Ah, (here's) Viraka, the officer appointed to keep guard over the city Well, Viraka, what brings you here ?

सूक्ष्मतया विचार्यते विमृश्यते तथा तथा सकटमकुशलपरिणामि एव दृश्यते । अहो व्यवहारनीतय व्यवहारन्याया सुमन्ना सुसहता ।] सुसन्ना व्यवहारनीतय इति सामान्यविशेषभावेन विशेषणम् । [मे मतिस्तु पङ्कगता गौ इव सीदति । न तु उत्थातु शक्नोति । निर्दोषमपि चारुदत्त मोक्तु न शक्नोतीत्यर्थ । वशस्थ वृत्तम्]

वीरक—ही ही बन्धनभेदनसभ्रम आर्यकमन्वेषयन् अपवारित प्रवहण व्रजतीति विचार कुर्वन्नन्वेषयन् अरे त्वयाऽप्यालोकित मयाऽप्यालोकितव्यमिति भणन्नेव चन्दनमहत्तरकेण पादेन ताडितोऽस्मि। एतच्छ्रुत्वाऽऽर्यमिश्रा प्रमाणम्। (ही ही बन्धणभेअणसभमे अज्जकं अण्णेसन्तो ओवाडिद पवहण वच्चदि त्ति विआर करन्तो अण्णेसन्तो अरे तुए वि आलोइदे मए वि आलोइदव्वो त्ति भणन्तो ज्जेव्व चन्दणमहत्तरएण पादेण ताडिदो म्हि। एद सुणिअ अज्जमिस्सा पमाणम्।)

अधिकरणिक—भद्र जानीषे कस्य तत्प्रवहणमिति।

वीरक—अस्यार्यचारुदत्तस्य। वसन्तसेनाऽऽरूढा पुष्पकरण्डकजीर्णोद्यान क्रीडितु नीयत इति प्रवहणवाहकेन कथितम्। (इमस्स अज्जचारुदत्तस्स। वसन्तसेणा आरूढा पुप्फकरण्डकजिण्णुज्जाण कीलिदु णीअदि त्ति पवहणवाहएण कहिदम्।)

शकार—पुनरपि श्रुतमार्यैः। (पुणो वि शुद अज्जेहिं[1]।)

अधिकरणिक—

> **एष भो निर्मलज्योत्स्नो राहुणा ग्रस्यते शशी।**
> **जल कूलावपातेन प्रसन्न कलुषायते॥ २४॥**

वीरक पश्चादिह भवतो न्याय द्रक्ष्याम। य एषोऽधिकरणद्वार्यश्वस्तिष्ठति तमेनमारुह्य गत्वा पुष्पकरण्डकोद्यान दृश्यतामस्ति तत्र काचिद्विपन्ना[2] स्त्री न वेति।

वीरक—यदार्य आज्ञापयति। (इति निष्क्रान्त। प्रविश्य च।) गतोऽस्मि तत्र। दृष्ट च मया स्त्रीकलेवर श्वापदैर्विलुप्यमानम्। (ज अज्जो आणवेदि। गदो म्हि तहिं। दिट्ठ च मए इत्थिआकलेवर सावदेहिं विलुप्पन्तम्।)

श्रेष्ठिकायस्थौ—कथ त्वया ज्ञात स्त्रीकलेवरमिति। (कध तुए जाणिद इत्थिआकलेवर त्ति।)

वीरक—सावशेषैः केशहस्तपाणिपादैरुपलक्षित मया। (सावसेसेहिं केसहत्थपाणिपादेहिं उवलक्खिद मए।)

अधिकरणिक—अहो विग्वैषम्य लोकव्यवहारस्य।

> **यथा यथेद निपुण विचार्यते तथा तथा सकटमेव दृश्यते।**
> **अहो सुसन्ना व्यवहारनीतयो मतिस्तु गौः पङ्कगतेव सीदति॥ २५॥**

चारुदत्त—(स्वगतम्।)

> **यथैव पुष्प प्रथमे विकाशे समेत्य पातु मधुपा पतन्ति।**
> **एव मनुष्यस्य विपत्तिकाले छिद्रेष्वनर्था बहुलीभवन्ति॥ २६॥**

अधिकरणिक—आर्यचारुदत्त सत्यमभिधीयताम्।

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१ अज्जमिश्शेहिं २ काचित्स्त्री विपन्ना

VIR —Oh ! Oh ! While I was hunting for Aryaka in the tumult following his escape from prison, I grew suspicious about a closed carriage that was passing along, and was going to search it; but then, just as I said—'Oh, although you have inspected (the carriage) I too wish to inspect it,' I was kicked by captain Chandanaka Having heard this, may your honours decide (what to do)

THE J —Well, my good man, do you know to whom that carriage belonged ?

VIR —To this gentleman, the worthy Charudatta (And) the carriage-driver said that Vasantsena was inside, and that she was being taken to the old garden *Pushpakarandaka* for sporting (with him)

SAK —You have (now) once more heard it (the same story), gentlemen !

THE J —

Alas, here is the moon, shedding a pure light, being eclipsed by Rahu ! The clear water is being rendered muddy by the falling in of the banks ! (24)

Viraka, we'll look into this complaint of yours afterwards (For the present) just mount this horse which is standing outside near the entrance to the court, and go to the *Pushpakarandaka* garden and see if there is any woman lying dead there, or not

VIR —As Your Honour orders (*Exit Then entering again*) I have just been there Well, I *did* see a woman's corpse that the jackals (*lit* beasts) were eating up

SR & K —How did you know that it was a woman's corpse ?

VIR —I found it out by the remains (portions) of the hair, arms, hands and legs (that were uneaten)

THE J —Oh, fie upon the intricacy of wordly transactions ! (*Or*, how difficult is the investigation of law-suits !)

The more carefully is the (case) looked into, the darker it appears Alas ! The points of law (proof) are very clear (*lit* well connected), but my judgment finds it difficult to proceed (*lit* sinks), like a cow in a quagmire (25)

CHAR —(*To himself*)

Just as, at its first blooming the bees come in swarm to a flower to suck its honey, so, in times of calamity, a man's troubles multiply when there are weak points (26)

THE J —Noble Charudatta, tell the truth

चारुदत्त —

दुष्टात्मा परगुणमत्सरी मनुष्यो
रागान्ध परमिह हन्तुकामबुध्दि. ।
किं यो यद्वदति मृषैव जातिदोषा-
त्तद्ग्राह्य भवति न तद्विचारणीयम् ।। २७ ।।

अपि च ।

योऽह लता कुसुमितामपि पुष्पहेतो-
राकृष्य नैव कुसुमावचय करोमि ।
सोऽह कथ भ्रमरपक्षरुचौ सुदीर्घे
केशे प्रगृह्य[१] रुदतीं प्रमदा निहन्मि ।। २८ ।।

शकार —हहो अधिकरणभोजका किं यूय पक्षपातेन व्यवहार पश्यत येनाद्याप्येष हताशचारुदत्त आसने धार्यते । (हहो अधिअलणभोइआ किं तुम्हे पक्खवादेण ववहाल पेक्खध ज्जेण अज्ज वि एशे हदाशचालुदत्ते आशणे धालीअदि ।)

अधिकरणिक —भद्र शोधनक एव क्रियताम् ।

(शोधनकस्तथा करोति ।)

चारुदत्त —विचार्यताम् । भो अधिकृता[२] विचार्यताम् । (इत्यासनादवतीर्य भूमावुपविशति ।)

शकार —(स्वगतम् । सहर्षं नर्तित्वा ।) ही अनेन मया कृत पापमन्यस्य मस्तके निपतितम् । तद्यत्र चारुदत्त उपविशति तत्राहमुपविशामि । (तथा कृत्वा ।) चारुदत्त पश्य पश्य माम् । तद्भूण भण मया मारितेति । (ही अणेण मए कडे पावे अण्णश्श मश्तके निवडिदे । ता जहिं चालुदत्ताके[३] उवविशदि तहिं हग्गे उवविशामि । चालुदत्ता पेक्ख पेक्ख मम् । ता भण भण मए मालेदि त्ति ।)

चारुदत्त —भो अधिकृता । ('दुष्टात्मा–' (९।२७) इति पूर्वोक्त पठति । सनि श्वासम् स्वगतम् ।)

मैत्रेय भो किमिदमद्य ममोपघातो
हा ब्राह्मणि[४] द्विजकुले विमले प्रसूता ।
हा रोहसेन न हि पश्यसि मे विपत्ति
मिथ्यैव नन्दसि [५]परव्यसनेन नित्यम् ।। २९ ।।

प्रेषितश्च मया तद्वार्तान्वेषणाय मैत्रेयो वसन्तसेनासकाशं शकटिकानिमित्त च तस्य प्रदत्तान्यलंकरणानि प्रत्यर्पयितुम् । तत्कथ चिरयते ।

१ विगृह्य २ अधिकृते ३ चालुदत्ते ४ ब्राह्मणी निजकुले ५ परिव्यस०.

CHAR —

Whatever a person, who is evil-souled, jealous of another's virtues, blinded by passion, and desirous of ruining another, tells falsely here (i e , in the law-court), through the evil bent of his very nature,—is all that to be accepted (as true) ? Is it not to be investigated ?* (27)

Moreover :—

I, who do not even bend down a flowering creeper for plucking its blossoms, and never gather its flowers thus,—how could that I ever kill a weeping woman, seizing her by her long tresses having the (dark) shine of bees' wings ? (28)

SAK —You judges, do you conduct your proceedings with partiality, that you allow this wretch, Charudatta, to occupy a seat even now ?

THE J —Sodhanaka, my good man, do as he says

(Sodhanaka *does accordingly*)

CHAR —Consider, O judges, consider (what you are doing !) (*He then leaves his seat and sits on the bare ground*)

SAK —(*To himself Dancing in joy*) Heigh-ho ! By this the sinful deed done by me has fallen on another's head ! So I'll sit where Charudatta sat (*Does so*). Charudatta, look, look at me ! Say, then, say that you killed her !

CHAR —Sirs, judges ! (*Repeats what he had said before, viz* 'Whatever a person who is evil souled', &c *Then heaving a sigh, to himself*)

O Maitreya, what is this (going on) ? It will end to-day in my destruction ! O my wife, born in a spotless Brahmana family ! O Rohasena ! you do not certainly see my calamity ! You are ever cheerful, calamities being far aff (from us), but it is in vain (that you do so) (29)

I have sent Maitreya to get news of Rohasena, and also to Vasantasena, to return to her the ornaments given by her to him for (making) a golden toy-cart (out of them) But why is he late ?

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* Or, that should not be accepted as true , it should be considered

(तत प्रविशति गृहीताभरणो विदूषक ।)

विदूषक –प्रेषितोऽस्म्यार्यचारुदत्तेन वसन्तसेनासकाश तत्रालकरणानि गृहीन्वा यथा—आर्य मैत्रेय वसन्तसेनया वत्सो रोहसेन आत्मनोलङ्कारेणालङ्कृत्य जननी-सकाश प्रेषित । अस्या आभरण दातव्य न पुनर्ग्रहीतव्यम् । तत्समर्पयेति । तद्यावद्वसन्तसेनासकाशमेव गच्छामि । (परिक्रम्य अवलोक्य च । आकाशे ।) कथ भावरेभिल । भो भावरेभिल किंनिमित्त त्वमुद्विग्न उद्विग्न इव लक्ष्यसे । (आकर्ण्य ।) किं भणसि—प्रियवयस्यश्चारुदत्तोऽधिकरणमण्डप आहूत इति । तन्न खल्वल्पेन कार्येण भवितव्यम् । (विचिन्त्य ।) तत्पश्चाद्वसन्तसेनासकाश गमिष्यामि । अधि-करणमण्डप तावद्गमिष्यामि । (परिक्रम्यावलोक्य च ।) अयमधिकरणमण्डप । तद्यावत्प्रविशामि । (प्रविश्य ।) सुखमधिकरणभोजकानाम् । कुत्र मम प्रियवयस्य । (पेसिदोम्हि अज्जचारुदत्तेण वसन्तसेणासआस तहिं अलकरणाइ गेण्हिअ जधा-अज्ज मित्तेअ वसन्तसेणाए वच्छो रोहसेणो अत्तणो अलकारेण अलकरिअ जणणीसआस पेसिदो । इमस्स आहरण दादव्व ण उण गेण्हिदव्वम् । ता समप्पेहि त्ति । ता जाव वसन्तसेणासआस ज्जेव्व गच्छामि । कध भावरेभिलो । भो भावरेभिल किंणिमित्त तुम उव्विग्गो उव्विग्गो विअ लक्खीअसि । कि भणासि—पिअवअस्सो चारुदत्तो अधि-अरणमण्डवे सद्दाइदो त्ति । ता ण हु अप्पेण कज्जेण होदव्वम् । ता पच्छा वसन्त-सेणासआस[1] गमिस्सम् । अधिअरणमण्डव दाव गमिस्सम् । इद अधिअरणमण्डवम् । ता जाव पविसामि । मुह अधिअरणभोइआणम् । कहिं मम पिअवअस्सो ।)

अधिकरणिक —नन्वेष तिष्ठति ।

विदूषक —वयस्य स्वस्ति ते । (वअस्स सोत्थि दे ।)

चारुदत्त – भविष्यति ।

विदूषक —अपि क्षेम ते । (अवि क्खेम दे ।)

चारुदत्त —एतदपि भविष्यति ।

विदूषक —भो वयस्य किंनिमित्तमुद्विग्न उद्विग्न इव लक्ष्यसे । कुतो वाऽऽहूत । (भो वअस्स किंणिमित्त [2]उव्विग्गो उव्विग्गो विअ लक्खीअसि । कुदो वा सद्दाइदो ।)

चारुदत्त —वयस्य ।

> **मया खलु नृशसेन परलोकमजानता ।**
> **स्त्री रतिर्वाऽविशेषेण[3] शेषमेषोऽभिधास्यति ॥ ३० ॥**

विदूषक —कि किम् । (कि किम् ।)

चारुदत्त —(कर्णे ।) एवमेवम्[4] ।

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१ गेह २ उण उव्वि० ३ रतिश्चावि० ४ एवमिति

(*Then enter* Vidushaka, *carrying the ornaments*)

VID —The worthy Charudatta has sent me to Vasantasena, to go to her place, with the ornaments, saying—"Worthy Maitreya, Vasantasena sent dear Rohasena to his mother, after adorning him with her own ornaments It was all right for her to give those ornaments, but not (for us) to accept them So please return them (to her)" So, then, I'll just go to Vasantasena (*Walking about and observing, in the Void*) How ! Here is friend Rebhila ! Ho, sir Rebhila, why do you look as if you were exceedingly distressed ? (*Listening*) What do you say ?—that my dear friend Charudatta has been summoned to (appear in) the law-court ? Ah, then, surely, it could not have been on any ordinary business ! (*Pondering*) Well, I'll go to Vasantasena afterwards Let me first proceed to the law-court (*Walking about and looking on*) Here is the court of justice, let me then enter it (*Entering*) Hail to you, judges ! Where is my dear friend ?

THE J —Here he is !

VID —Friend, happiness to you !

CHAR —That will be

VID —(Why), I hope you are all right ?

CHAR —That, too, will be

VID —O friend, why are you looking as if you were extremely distressed ? And why have you been summoned here ?

CHAR —Friend,

Verily, by me, who am cruel and ignorant of (the existence of) the next world, a woman,—or rather, Rati herself, without any distinction, The rest this person will tell (30)

VID —What, what is it ?

CHAR —(*Whispering in his ear*) Thus, like this

॥ २५ ॥ **यथैवेति** । [यथा एव प्रथमे विकासे विकासारम्भे एव पुष्प लक्षणया तन्मकरन्द पातु मधुपा भ्रमरा· समेत्य सघात कृत्वा पतन्ति । एव मनुष्यस्य विपत्तिकाले छिद्रेषु सत्सु अनर्था बहुलीभवन्ति विपुला भवन्ति । उपमाऽप्रस्तुत-प्रशसालङ्कारौ । उपजातिर्वृत्तम् ॥ २६ ॥ **दुष्टेति** । [इहास्मिन्नधिकरणे य नर दुष्टात्मा परगुणेषु मत्सरोऽस्यास्तीति मत्सर्यमर्षण रागान्ध परं हन्तुकामबुद्धि जातिदोपात् हीनजातित्वात् मृषैव यद्वदति तत् किं ग्राह्य भवति । नैवेत्यर्थ । तत्

विदूषक —क एव भणति । (को एव्व भणादि ।)

चारुदत्त —(सज्ञया शकार दर्शयति[1] ।) नन्वेष तपस्वी हेतुभूत कृतान्तो मा व्याहरति ।

विदूषक —(जनान्तिकम् ।) एव किमर्थं न भण्यते गृह गतेति । (एव्व कीस ण भणीअदि गेह गदे त्ति ।)

चारुदत्त —उच्यमानमप्यवस्थादोषान्न गृह्यते ।

विदूषक —भो भो आर्या येन तावत्पुरस्थापनविहारारामदेवालयतडागकूपयूपैरलकृता नगर्युज्जयिनी सोऽनीशोऽर्थकल्यवर्तकारणादीदृशमकार्यमनुतिष्ठतीति। (सक्राधम् ।) अरे रे कुलटापुत्र राजश्यालसस्थानक उच्छृङ्खलक कृतजनदोषभण्ड बहुसुवर्णमण्डितमर्कटक भण भण ममाग्रत । य इदानी मम प्रियवयस्य कुसुमिता माधवीलतामप्याकृष्य कुसुमावचय न करोति कदाचिदाकृष्टतया पल्लवच्छेदो भवतीति स कथमीदृशमकार्यमुभयलोकविरुद्ध करोति । तिष्ठ रे कुट्टनीपुत्र तिष्ठ । यावदेतेन तव हृदयकुटिलेन दण्डकाष्ठेन मस्तक ते शतखण्ड करोमि । (भो भो अज्जा जेण दाव पुरट्ठावणविहारारामदेउलतडागकूवजूवेहिं[2] अलकिदा णअरी उज्जइणी सो अणीसो अत्थकल्लवत्तकारणादो एरिस अकज्ज अणुचिट्ठदि त्ति । अरे रे काणेलीसुदा राअश्शालसठाणआ [3]उस्सुड्खलआ किदजणदोसभण्डआ बहुसुवण्णमण्डिदमक्कडआ भण भण मम अग्गदो । जो दाणिं मम f अवअस्सो कुसुमिद माधवीलद पि आकिट्ठिअ[4] कुसुमावचअ ण करेदि कदा वि आकिट्ठिदाए पल्लवच्छेदो भोदि त्ति सो कध एरिम अकज्ज उहअलोअविरुद्ध करेदि । चिट्ठ रे कुट्टणिपुत्ता चिट्ठ । जाव एदिणा तव हिअअकुडिलेण दण्डअठ्ठेण मत्थअ दे सदखण्ड करेमि ।)

शकार —(सक्रोधम् ।) शृण्वन्तु शृण्वन्त्वार्यमिश्रा । चारुदत्तेन सह मम विवादो व्यवहारो वा । तत्किमर्थमेष काकपदशीर्षमस्तको मम शिर शतखण्ड करोति । मा तावत् । रे दास्या पुत्र दुष्टबटुक । (शुणन्तु शुणन्तु अज्जमिश्शा । चालुदत्ताकेण शह मम विवादे ववहाले वा । ता कीश एशे काकपदशीशमश्तका मए शिले शदखण्डे कलेदि । मा दा । ले दाशीएपुत्ता दुट्टबडुका ।)

(विदूषको दण्डकाष्ठमुद्यम्य पूर्वोक्त पठति । शकार सक्रोधमुत्थाय ताडयति । विदूषक प्रतीप ताडयति । अन्योन्य ताडयत । विदूषकस्य कक्षादेशादाभरणानि[5] पतन्ति ।)

कि न विचारणायम् । अपि तु सदसद्वेति विमशनीयमेव । प्रहर्षिणी वृत्तम्] ॥ २७ ॥ **योऽहमिति** । [योऽह कुसुमान्यस्या सजातानि असौ कुसुमिता ता लता पुष्पहेतो आकृष्य इ० । साऽह भ्रमरपक्षयोरिव रुचि कान्तिर्यस्य तस्मिन्भ्रमरवन्नीले केशे

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१ निर्दिशति २ देउलेहिं ३ दुस्सकणआ (दु शङ्कन) ४ आअबिअ ५ कक्षदे०

VID —Who says so ?

CHAR.—(*Points out* Sakara *by a sign*) Why, this poor fellow, who has been the instrument of the god of Death says so of me !

VID —(*Aside, to* Charudatta) Why don't you tell them that she went home ?

CHAR —Although told it is not believed in, owing to my poverty (*lit* the fault of my condition)

VID —O you gentlemen! He who adorned this city of Ujjayini by founding suburbs, and by means of monasteries, gardens, temples, tanks, wells, and sacrificial posts —would he, because he is poor, commit such an evil deed for the sake of filthy lucre ? (*Wrathfully*) Oh, you, a whore's son, royal brother-in law, Samsthanaka, a lost libertine, you scoundrel imputing crimes to people, you monkey decked with numerous golden ornaments, say it in *my* presence ! This dear friend of mine, who does not even bend down the *madhavi* creeper in bloom and thereby gather flowers, for fear that perchance its leaves might get torn (off the stalk) when it is bent,—how could he commit such an evil deed, despicable in both the worlds ? Wait, you son of a bawd, just wait ! I will just break your head into a hundred pieces with this wooden staff, which is as crooked as your heart !

SAK —(*Angrily*) Listen, listen, ye gentlemen ! It is with Charudatta that I have a quarrel, or a suit Why then should this crow-foot pated fellow break my head into a hundred pieces ? You can't do it, you slave born, knavish Brahmana !

(Vidushaka *raises his wooden staff and repeats what he had said before* Sakara *gets up in anger, and beats him* Vidushaka *beats* Sakara *in return They both beat each other The ornaments drop down from under* Vid's *arm pit*)

प्रगृह्य बलाद् गृहीत्वा रुदती प्राणत्राणार्थं क्रोशन्ती प्रमदा कथ निहन्मि। न हन्यामेव। वसन्ततिलक वृत्तम्] ॥ २८ ॥ अथ मित्रभार्यापुत्रान् बुद्ध्युपस्थापितानुद्दिश्याह—मैत्रेयेति। [भो मैत्रेय किमिदम्। अद्य ममोपघात विनाश प्राप्त। हा इति खेदे। ब्राह्मणि त्व विमले द्विजकुले प्रसूताऽसि। अत तव पत्युरीदृशो विनाशस्तेऽनुचित इति भाव। हा रोहसेन मे प्राणविपत्ति न पश्यसि हि नैव जानासि। पर दूरम्। अज्ञातमिति यावत्। च तद् व्यसन न तेन नित्य नन्दसि किं तु तन्मिथ्यव। परेण श्रेष्ठेन व्यसनेन उपस्थितपितृघातरूपेणोपलक्षितस्त्वमिति

शकार—(तानि गृहीत्वा दृष्ट्वा ससाध्वसम् ।) पश्यन्तु पश्यन्त्वार्या । एते खलु तस्यास्तपस्विन्या अलकारा । (चारुदत्तमुद्दिश्य ।) अस्यार्थकल्यवर्तस्य कारणादेषा मारिता व्यापादिता च । (पेक्खन्तु पेक्खन्तु अज्जा । एदे क्खु ताए तवश्शिणीएकेलका अलकाला । इमश्श अत्थकल्लवत्तश्श कालणादो एशा मालिदा वावादिदा अ ।)

(अधिकृता सर्वेऽधोमुखा स्थिता ।)

चारुदत्त—(जनान्तिकम् ।)

अयमेवविधे काले दृष्टो भूषणविस्तर ।
अस्माक भाग्यवैषम्यात्पतित पातयिष्यति ॥ ३१ ॥

विदूषक—भो किमर्थं भूतार्थो न निवेद्यते । (भो कीस भूदत्थ ण णिवेदीअदि ।)

चारुदत्त—वयस्य ।

दुर्बल नृपतेश्चक्षुर्नैतत्तत्त्व निरीक्षते ।
केवल वदतो दैन्यमश्लाघ्य मरण भवेत् ॥ ३२ ॥

अधिकरणिक—कष्ट भो कष्टम् ।

अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पते ।
ग्रहोऽयमपर पार्श्वे धूमकेतुरिवोत्थित ॥ ३३ ॥

श्रेष्ठिकायस्थौ—(विलोक्य । वसन्तसेनामातरमुद्दिश्य ।) अवहिता ताव दार्येद सुवर्णभाण्डमवलोकयतु तदेवेद न वेति । (अवहिदा दाव अज्जा एद सुवण्णभण्डअ अवलोएदु सो ज्जेव एसो ण वेत्ति ।)

वृद्धा—(अवलोक्य ।) सदृशमेतत् । न पुनस्तत् । (सरिसो एसो । ण उण सो ।)

शकार—आ वृद्धकुट्टनि अक्षिभ्या मन्त्रित वाचा मूकितम् । (आ बुड्ढ॰ कुट्टणि अक्खीहिं मन्तिद वाआए मूकिदम् ।)

वृद्धा—हताश अपेहि । (हदास अवेहि ।)

श्रेष्ठिकायस्थौ—अप्रमत्त कथय तदेवैतन्न वेति । (अप्पमत्त कधेहि सो ज्जेव एसो ण वेत्ति ।)

परेण केवलेन व्यसनेन बाल्योचितक्रीडनेन इति च केचिद्व्याख्यान्ति । वसन्त-तिलक वृत्तम्] ॥ २९ ॥ **मयेति** । [परलोकमजानता नृशसेन घातुकेन मया खलु स्त्री सामान्या योषित् वा अथ वा अविशेषेण रति स्वरूपेण कामप्रिया वा मूर्तिमती प्रीतिर्वा । हतेति वक्तुमसमर्थ आह—शेषमिति । एष शकार ।] ॥ ३० ॥ [तपस्वी शोच्य । कृतान्त विधि । मम दुर्दैवमित्यर्थ । पुरस्थापन पुरा-

SAK —(*Picking them up and looking at them , showing fear*) Look, gentlemen look! These are verily the ornaments of that poor girl! (*Pointing to* Charudatta). For the sake of this filthy lucre he strangled and killed her!

(*The* officers *all bend down their faces*).

CHAR —(*Aside , to* Vid)

This group of ornaments, seen at such a time, and dropped (from your person) owing to my ill-luck, will ruin me (31)

VID —Well, why don't you tell them the truth ?

CHAR —Friend,

The royal eye is weak, and it cannot perceive the truth in this matter If I were to tell, it would be (simply) humiliation, and there would be inglorious death (32)

THE J —Alas, Oh, alas!

By the side of Jupiter, powerless and opposed by Mars, there has appeared this another planet, like a comet (33)

SR & K —(*Observing, and addressing* Vasantasena's mother) Madam, please just inspect these golden ornaments carefully, (and find out) if they are the same or not

THE OLD L —(*Seeing*) They are similar, but they are not the same

SAK —Ha ! You old bawd, your eyes have spoken, if your tongue has concealed it!

THE O L —Off with you, you wretch!

SR & K —Please answer, without making any mistake, whether these are the same or not

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वस्थिति । पुरनिर्माणमिति यावत् । विहारा सौगतावसथा । आरामा उपवनानि । यूप कृतस्य यज्ञस्य चिह्नभूत अनीश दरिद्रता गतोऽपि । उच्छृङ्खलक स्वैरवृत्त । कृतजनदोषश्चासौ भण्डश्चेति विशेषणसमास । कुट्टनीपुत्र असतीपुत्र । अयमिति । [एवविधे काले दोषारोपसमये अस्माक भाग्यवैषम्याद्विरे वक्रतया पतित अय भूषणविस्तर आभरणसमूह दृष्ट मा पातयिष्यति] ।। ३१ ।। दुर्बलमिति । [नृपते चक्षु अधिकरणादिरूप दुर्बलमर्थस्य याथार्थ्यग्रहणासमर्थम् । एतत् चक्षु तत्त्व न निरीक्षते । बहि प्रमाणान्येवाश्रयते इत्यर्थ । अत वदत परमार्थवादिन दैन्यमेव केवल निश्चितम् । अश्लाघ्य मरण च भवेत् ।] ।। ३२ ।। अङ्गारकेति । [अङ्गारको मङ्गलग्रह विरुद्धो यस्य तस्य । यद्वा अङ्गारकेण विरुद्धस्य । प्रक्षीणस्य क्षीणबलस्य अथ वा नीचस्थानस्थितत्वाद्दुर्बलस्य । बृहस्पते सौम्यग्रहस्य पार्श्वे अयमलकार- पातोऽपरो धूमकेतुरिवोत्थित । एकदेशविवर्तिना वाक्यार्थोपमालकार] ।। ३३ ।।

वृद्धा—आर्यं शिल्पिकुशलतयाऽवबध्नाति दृष्टिम् । न पुनस्तत् । (अज्ज सिप्पिकुसलदाए ओबन्धेदि दिट्टिम् । ण उण सो ।)

अधिकरणिक —भद्रे अपि जानास्येतान्याभरणानि ।

वृद्धा—ननु भणामि न खलु न खल्वनभिज्ञात । अथ वा कदाऽपि शिल्पिना घटितो भवेत् । (ण भणामि ण हु ण हु अणभिजाणिदो[1] । अह वा कदा वि सिप्पिणा घडिदो भवे ।)

अधिकरणिक —पश्य श्रेष्ठिन् ।

> **वस्त्वन्तराणि सदृशानि भवन्ति नून**
> **रूपस्य भूषणगुणस्य च कृत्रिमस्य ।**
> **दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्ग**
> **सादृश्यमेव कृतहस्ततया च दृष्टम्** ॥ ३४ ॥

श्रेष्ठिकायस्थौ–[2]आर्यचारुदत्तीयान्येतानि । (अज्जचारुदत्तस्स केरकाइ एदाइ ।)

चारुदत्त —न खलु न खलु ।

श्रेष्ठिकायस्थौ—तदा कस्य । (ता कस्स ।)

चारुदत्त —इहात्रभवत्या दुहितु ।

श्रेष्ठिकायस्थौ—कथमेतानि तस्या वियोग गतानि । (कध एदाइ ताए विओअ गदाइ ।)

चारुदत्त —एव गतानि । आ इदम् ।

श्रेष्ठिकायस्थौ—आर्य चारुदत्त अत्र सत्य वक्तव्यम् । पश्य पश्य ।

> **सत्येन सुख खलु लभ्यते सत्यालापे न भवति पातकम् ।**
> **सत्यमिति द्वे अप्यक्षरे मा सत्यमलीकेन गूहय** ॥ ३५ ॥

> (अज्ज चारुदत्त एत्थ सच्च वत्तव्वम् । पेक्ख पेक्ख ।
> सच्चेण सुह क्खु लब्भइ सच्चालावे ण होइ पावम् ।
> सच्च त्ति दुवे वि अक्खरा मा सच्च अलिएण गूहेहि ।।)

चारुदत्त —आभरणान्याभरणानीति न जाने । किं त्वस्मद्गृहादानीतानीति जाने ।

शकार —उद्यान प्रवेश्य प्रथम मारयसि । कपटकापटिकतया साम्प्रत निगूहसि । (उज्जाण पवेशिअ पढम मालेशि । कवडकावडिआए । शपद णिगूहेशि ।)

अधिकरणिक —आर्य चारुदत्त सत्यमभिधीयताम् ।

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१ अणणदो अह कदापि (अन्यतोऽथ कदाऽपि) २ **चारुदत्तस्य.**

THE O L —Sir, owing to the workman's skill, they captivate my sight, but they are not the same

THE J —Madam, do you recognize these ornaments ?

THE O L —I say that I do not, I do not, indeed They are not recognized by me Or perhaps they might have been made by the same workman

THE J —See, Sreshthin —

Surely different articles (ornaments) resemble each other in form and beauty which are imparted by human art For all workmen copy the model which they have seen, and perfect resemblance itself is seen on account of their skilled handiwork (34)

SR & K —Then they belong to the noble Charudatta

CHAR —No, surely not !

SR & K —Then to whom do they belong ?

CHAR —To the daughter of this worthy dame here

SR & K —How did they come to be separated from her person ?

CHAR —They did in this way Oh, this—

SR. & K —Sir Charudatta, you should tell the truth in this matter For see, see—

Verily, happiness is got by (telling) the truth By telling the truth one does not incur sin *Sa* and *Tya* (Truth) only two syllables (*akshara*) are these, but they are imperishable (*akshara*) Do not hide the truth by telling a lie (35)

CHAR —I don't know this much fuss about ornaments, I only know that they were brought (here) from my house

SAK —First you kill her by enticing her into the garden, and now you hide it by your deceitful cunning !

THE J —Noble Charudatta, please tell the truth

वस्त्वन्तराणीति । [कृत्रिमस्य कार्येण निर्वृत्तस्य रूपस्य भूषणगुणस्य अलकार-सौष्ठवस्य दस्त्वन्तराणि सदृशानि नून भवन्ति । हि शिल्पिवर्ग कारुजन दृष्ट्वा क्रियामनुकरोति । अत शिल्पिवर्गस्य कृतहस्ततया हस्तकौशलेन इति हेतुना सादृश्य शिल्पकौशलमेव दृष्टम् । काव्यलिङ्गमलकार । वसन्ततिलकम् वृत्तम्] ॥ ३४ ॥ एव आ इद एवमिद स्मर्यते । सत्येनेत्यादि । वैतालीयम् । सत्येन सन्याश्रयणेन । सत्यालापे । सत्यमालापयतीति क्विपि सत्यालाप. । तत्र । न भवति पापकम् ।

इदानी सुकुमारेऽस्मिन्नि शङ्कं[1] कर्कशा कशा ।
तव गात्रे पतिष्यन्ति [2]सहास्माक मनोरथैः ॥ ३६ ॥

चारुदत्त —

अपापाना कुले जाते मयि पाप न विद्यते ।
यदि सभाव्यते पापमपापेन च किं मया ॥ ३७ ॥

(स्वगतम् ।) न च मे वसन्तसेनाविरहितस्य जीवितेन कृत्यम् । (प्रकाशम् ।) भो किं बहुना ।

मया किल[3] नृशसेन लोकद्वयमजानता[4] ।
स्त्रीरत्न[5] च विशेषेण शेषमेषोऽभिधास्यति ॥ ३८ ॥

शकार —व्यापादिता । अरे त्वमपि भण मया व्यापादितेति । (वावादिदा । अले तुम पि भण मए वावादिदेत्ति ।)

चारुदत्त —त्वयैवोक्तम् ।

शकार —शृणुत शृणुत भट्टारका एतेन मारिता । एतेनैव सशयश्छिन्न । एतस्य दरिद्रचारुदत्तस्य शारीरो दण्डो धार्यताम् । (शुणेध शुणेध भट्टारका एदेण मालिदा । एदेण ज्जेव शशए छिण्णे । एदश्श दलिद्दचालुदत्तश्श शालीले दण्डे धालीअदु ।)

अधिकरणिक —शोधनक यथाऽऽह राष्ट्रिय । भो राजपुरुषा गृह्यतामय चारुदत्त ।

(राजपुरुषा गृह्णन्ति ।)

वृद्धा—प्रसीदन्तु प्रसीदन्त्वार्यमिश्रा । ('जो तदाणिं .चोरेहि अवहिदत्ति .' इत्यादि पूर्वोक्त पठति ।) तद्यदि व्यापादिता मम दारिका व्यापादिता । जीवतु मे दीर्घायु । अन्यच्च । अर्थिप्रत्यर्थिनोर्व्यवहार । अहमर्थिनी । तन्मुञ्चतैतम् । (पसीदन्तु पसीदन्तु अज्जमिस्सा । ता जदि वावादिदा मम दारिआ वावादिदा । जीवदु मे दीहाऊ । अण्ण च । अत्थिपच्चत्थिण्ण ववहारो । अहं अत्थिणी । ता मुञ्चध एदम् ।)

शकार —अपेहि गर्भदासि गच्छ । किं तवैतेन । (अवेहि गब्भदाशि गच्छ । किं तव एदिणा ।)

वृद्धा—हा जात हा पुत्रक । (इति रुदती निष्क्रान्ता ।) (हा जाद हा पुत्तअ ।)

शकार —(स्वगतम् ।) कृत मयैतस्यात्मन सदृशम् । साप्रत गच्छामि । (इति निष्क्रान्त ।) (कड मए एदश्श अत्तणो शलिशम् । शपद गच्छामि ।)

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१ निःशङ्का २ सदा. ३ खलु ४ परलोक. ५ स्त्री रतिश्च

(For) now, most assuredly, the heavy lashes (of punishment) will fall on this delicate body of yours, and so, too, will our wishes (to acquit you as innocent fall to the ground (36)

CHAR.—

I who am born in a family of sinless persons have committed no sin But if sin is thought to be committed by me, then what avails my being sinless ? (37)

'*To himself*' And life is without purpose to me, now that I am separated (for ever) from Vasantasena (*Aloud*) Gentlemen what more need I say ?

As is said, by me who am cruel and know neither of the two worlds, a woman and especially a jewel (among women), The rest this person will say (38)

SAK —"Was killed." Oh ! say you too—"By me (she) was killed"

CHAR —You yourself have said it !

SAK —Listen, gentleman, listen ! She was killed by him ! He himself has removed your doubt ! So let capital punishment be inflicted upon this penniless Charudatta.

THE J —Sodhanaka, (it shall be) as the King's brother-in-law says Well, guards, arrest this Charudatta !

(*The guards arrest him*).

THE OLD L —Be kind, gentlemen, please be merciful (*Repeats what she had said before, viz* "*He who on that occasion because it was stolen by thieves* " *&c*) So, if my daughter has been killed, well, she has been killed But let my long-lived one, Charudatta, live Moreover, a suit lies between the complainant and the defendant, and *I* am the (real) complainant (in this matter) So please release him

SAK —Get away, you born slave, off with you ! What have you to do with him ?

THE J —Madam, you may go (now) Guards, please show her out

THE O L —O my dear, my child ! (*Exit weeping*)

सत्यमिति द्वे अप्यक्षरे इति स्वरूपोक्ति । 'न भवति पापस्य निमित्तमिति यस्मात्' इति प्राचीनटीका । अलीक कर्तृ । सत्यापेक्षया बह्वक्षरमपीत्यर्थ । सत्य पूर्वोक्त-स्वरूपत्वाद्द्व्यक्षरमपि कर्मभूतम् । मा निगूहय मा सवृणु इति ॥ ३५ ॥ [गृहादा-

अधिकरणिक—आर्य चारुदत्त निर्णये वय प्रमाणम् । शेष तु[१] राजा । तथाऽपि शोधनक विज्ञाप्यता राजा पालक—

अय हि पातकी विप्रो न वध्यो मनुरब्रवीत् ।
राष्ट्रादस्मात्तु निर्वास्यो [२]विभवैरक्षतै सह ॥ ३९ ॥

शोधनक—यदार्य आज्ञापयति । (इति निष्क्रम्य पुन प्रविश्य । सास्रम् ।) आर्या गतोऽस्मि तत्र । राजा पालको भणति—येनार्थकल्यवर्तस्य कारणाद्वसन्तसेना व्यापादिता त तान्येवाभरणानि गले बद्ध्वा डिण्डिम ताडयित्वा दक्षिणश्मशान नीत्वा शूले भङ्क्तेति । य कोऽप्यपर ईदृशमकार्यमनुतिष्ठति स एतेन सनिकार-दण्डेन शास्यते । (ज अज्जो आणवेदि । अज्जा गदम्हि तहिं । राआ पालओ भणादि—जेण अत्थकल्लवत्तस्स कालदाणो वसन्तसेणा वावादिदा त ताइ[३] ज्जेव आहरणाइ गले बन्धिअ डिण्डिम ताडिअ दक्खिणमसाण णइअ सूले भज्जेवत्ति । जो को वि अवरो एरिस अकज्ज अणुचिट्ठदि सो एदिणा सणिआरदण्डेन सासीअदि ।)

चारुदत्त—अहो अविमृश्यकारी[४] राजा पालक । अथ वा ।

ईदृशे व्यवहाराग्नौ मन्त्रिभि परिपातिता ।
स्थाने खलु महीपाला गच्छन्ति कृपणा [५]दशाम् ॥ ४० ॥

अपि च ।

ईदृशै श्वेतकाकीयै राज्ञ शासनदूषकै ।
अपापानां सहस्राणि हन्यन्ते च हतानि च ॥ ४१ ॥

सखे मैत्रेय गच्छ । मद्[६]वचनादम्बाम[७]पश्चिमममभिवादयस्व । पुत्र च मे रोहसेन परिपालयस्व ।

विदूषक—मूले छिन्ने कुत पादपस्य पालनम् । (मूले छिण्णे कुदो पादवस्स पालणम् ।)

चारुदत्त—मा मैवम् ।

नृणा लोकान्तरस्थाना[८] देहप्रतिकृति सुत ।
मयि यो वै तव स्नेहो रोहसेने स युज्यताम् ॥ ४२

नीतानि न तु पुष्पकरण्डकोद्यानादिति रहस्यम् ।] अतिकापटिकतया निगूहसि । **इदानीमिति** । कशा अश्वताडिनी । [ता पतिष्यन्ति । सत्यख्यापनार्थमिति भाव । अस्माक मनोरथै तव दोषवारणरूपै] ॥ ३६ ॥ **अपापानामिति** । [यदि पाप सभाव्यते युष्माभि । अपापेन मया किम् । युष्माक निर्णय एव प्रमाणमित्यर्थ] ॥ ३७ ॥ **मयेति** । स्त्री रत्नमिव । उत्कृष्टा स्त्री ॥ ३८ ॥ **अयमिति** । [अय विप्र

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१ एतन्नास्ति क्वचित् २ रक्षितै ३ तर्हि (तत्र) ४ अविवेको अविमृ०. ५ श्रियम् ६ मम ७ अम्बा मम पश्चि०, अम्बामपि मम अभिवा०. ८ लोकोत्तर.

SAK —(*To himself*) I have done to him something which is worthy of myself ! Now I'll go (*Exit*)

THE J —Sir Charudatta, we are authorized (merely) to give our decision (in a case), but the rest (*i e* the actual punishment) depends on the King Still, O Sodhanaka, let king Palaka be informed (in these words) —

" He is a sinner But Manu has laid down that a Brahmana is not to be killed, (so) he might be banished from this country together with all his property intact " (39)

SO —As Your Honour orders (*Goes out and again comes back, tearfully*) Gentlemen, I had gone there But king Palaka says—" Tie those very ornaments round the neck of him who killed Vasantasena for the sake of a paltry sum of money, and, beating the drum, take him to the southern burning ground and have him impaled there Whoever else commits a similar crime will be visited with this (same) punishment, accompanied by great disgrace "

CHAR —Ah ! How thoughtlessly has king Palaka acted ! Or rather—

It is but right that kings (*lit.* the protectors of the earth) are reduced to pitiable plight, when pushed into such a fire of legal trials by their counsellors (40)

Also—

By such-like men (*i e.* judges), who would even believe that a crow (which is black) is white, and who disgrace the king's (judicial) administration, thousands of sinless (innocent) persons are being, and have been, killed (41)

Friend Maitreya, please go, and at my request give, for the last time, my salute to my dear mother And please look after my son, Rohasena

VID —When the root itself is cut off, how can the tree be looked after ?

CHAR —Nay, say not so

The son is the physical substitute of persons who have departed to the other world So please bestow on Rohasena that very affection which you had for me (42)

पातकी स्थापितदोष हि । तथाऽपि विप्र न वध्य इति मनुरब्रवीत् । तस्मादक्षतै यथास्थितै विभवै सहास्माद्राष्ट्रान्निर्वास्य विवासयितव्य । अत्र मनु —'न जातु ब्राह्मण हन्यात्सर्वपापेष्वपि स्थितम् । राष्ट्रादेन बहि कुर्यात्समग्रधनमक्षतम् ॥

विदूषक —भो वयस्य अहं ते प्रियवयस्यो भूत्वा त्वया विरहितान्प्राणा-न्धारयामि । (भो वअस्स अहं ते पिअवअस्सो भविअ तुए विरहिदाइं पाणाइं धारेमि ।)

चारुदत्त —रोहसेनमपि[1] तावद्दर्शय ।

विदूषक —एवम् युज्यते । (एव्वम् जुज्जदि ।)

अधिकरणिक —भद्र शोधनक अपसार्यतामयं बटु[2] ।

(शोधनकस्तथा करोति ।)

अधिकरणिक —क कोऽत्र भो । चाण्डालाना[3] दीयतामादेश. ।

(इति चारुदत्तं विसृज्य[4] निष्क्रान्ता सर्वे राजपुरुषा ।)

शोधनक —इत आगच्छत्वार्य । (इदो आअच्छदु अज्जो ।)

चारुदत्त —(सकरुणम् 'मैत्रेय भो किमिदमद्य' (९।२९) इत्यादि पठति । आकाशे ।)

विषसलिलतुलाग्निप्रार्थिते मे विचारे
क्रकचमिह शरीरे वीक्ष्य दातव्यमद्य ।
अथ रिपुवचनाद्वा ब्राह्मणं मां निहंसि
पतसि नरकमध्ये पुत्रपौत्रै समेत ॥ ४३ ॥

अयमागतोऽस्मि ।

(इति निष्क्रान्ता सर्वे ।)

[5]इति व्यवहारो नाम नवमोऽङ्क[6] ।

मौण्ड्य प्राणान्तिको दण्डो ब्राह्मणस्य विधीयते ।' इति ॥ ३९ ॥ निकार विप्रकार । अधिक्षेप इति यावत् । तेन सहित दण्ड तेन ।] ईदृश इति । [ईदृशे व्यवहार एव अग्नि तस्मिन् । कुदृष्टव्यवहाररूपाग्नौ इत्यर्थं । मन्त्रिभि परिपातिता महीपाला कृपणा दीना दशा गच्छन्ति इति स्थाने युक्त खलु] ॥ ४० ॥ ईदृशै रिति । [ईदृशै श्वेतकाकीयै श्वेत काक इति वितताथँ वाक्य श्वेतकाकीयम् । 'इवे प्रतिकृतौ' इत्यधिकारस्थितेन 'समासाच्च तद्विषयात्' इत्यनेन छप्रत्यय । तद्वा-दिन श्वेतकाकीया विततार्थदर्शिनस्तै । शासनदूषकै । अधिकरणिकै । एतन्मनसि कृत्वैवोक्त प्रथमाङ्के 'व्यवहारदुष्टता' इति । अपापानामनपराधिना सहस्राणि हन्यन्ते हतानि च । 'श्वा च एत हरिणश्च काकश्च तत्सदृशै । सादृश्य च स्वामिसेवापरत्वभयचकितत्वेङ्गितज्ञत्वैर्बोध्यम्' इति केचित् । उत्पातकल्पैरिति पृथ्वीधर] ॥ ४१ ॥ नृणामिति । [लोकान्तरस्थाना मृतानाम् । सुत देहप्रतिकृति स्वप्रतिनिधि तथा च श्रुति —'सा जाया जाया भवति यदस्या जायते पुन ' इति ।

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१ मपि च २ बहि ३ चण्डा०, ४ विसर्ज्य ५ इति मृच्छकटिके प्र०, ०कटिकप्र०, ६ अङ्क समाप्त

VID.—O friend, shall I (be able to) support life separated from you, having been your dear friend (so long) ?

CHAR —At any rate, please let me have a sight of Rohasena

VID —Quite so, that is all right.

THE J —Well, Sodhanaka, let this fellow be removed (from here)

(Sodhanaka *does so*)

THE J —Ho ! Who is there ? Let orders be issued to the Chandalas

(*Then exeunt all the* officers *leaving alone* Charudatta)

SO —Sir, please come this way

CHAR —(*Sorroufutly recites the verse beginning 'O Maitreya, what is this to day' etc Then in the void*)—

After my case had been investigated (decided), by means of (the ordeals of) poison, water, balance, and fire, then with justice you might have to-day ordered a saw to be used on this body of mine But as you are killing me, a Brahmana, relying simply on the words of my enemy, you will (surely) fall into hell, along with your sons and grandsons ! (43)

Here I am coming !

(*Exeunt all*)

Thus ends Act IX , styled

'The Trial'

'अङ्गादङ्गात्सम्भवसि हृदयादधिजायसे । आत्मा वै पुत्रनामासि स जीव शरद शतम् ॥' इति च] ॥ ४२ ॥ विषसलिलेति । अथ विचारनिरपेक्ष नृपति हृदि स्वीकृत्य वदति । [विष विषपान सलिल सलिलमज्जन तुला तुलारोहण अग्नि अग्निधारणमित्येतै दिव्यै प्रार्थिते निर्णयार्हे इत्यर्थ । मे मम विचारे व्यवहार विमर्शे । इह मम शरीरे क्रकच वीक्ष्य दातव्यम् । अथ वा रिपुवचनात् शकार-वचनात् मा ब्राह्मण निहसि अत पुत्रपौत्रै समेत नरकमध्ये पतसि पतिष्यसि । अनेन भावि मरण सूच्यते । मालिनी छन्द] विषादिपरीक्षाप्रार्थितेऽन्विष्टे । विचारे । क्रकच दातव्यम् । अहं नव्य ॥ ४३ ॥

इति व्यवहारो नाम नवमोऽङ्क ।

दशमोऽङ्कः ।

(तत प्रविशति [1]चाण्डालद्वयेनानुगम्यमानश्चारुदत्त ।)

उभौ—

तत्किं न कलय कारण नववधबन्धनयने निपुणौ ।
अचिरेण शीर्षच्छेदनशूलारोपेषु कुशलौ स्व ॥ १ ॥

अपसरतार्या अपसरत । एष आर्यचारुदत्त —

दत्तकरवीरदामा गृहीत आवाभ्या वध्यपुरुषाभ्याम् ।
दीप इव मन्दस्नेह स्तोक स्तोक क्षय याति ॥ २ ॥

(तक्कि ण कलअ कालण णववहबन्धणअणे णिउणा ।
अचिलेण[2] शीशछेअणशूलालोवेशु कुशल ॥
ओशलध अज्जा ओशलध । एशे अज्जचालुदत्ते—
दिण्णकलवीलदामे गहिदे अम्हेहिं बज्झपुलिसेहिं[3] ।
दीवे व्व मन्दणेहे थोअ थोअ खअ जादि ॥)

चारुदत्त —(सविषादम् ।)

नयनसलिलसिक्त पांशुरूक्षीकृताङ्ग[4]
पितृवनसुमनोभिर्वेष्टित मे शरीरम् ।
विरसमिह रटन्तो[5] रक्तगन्धानुलिप्त
बलिमिव परिभोक्तु वायसास्तर्कयन्ति ॥ ३ ॥

[इत समाप्ति यावत्कार्यफलयोगरूप निर्वहणसधि । वसन्तसेनासज्ञालाभेन चारुदत्तस्य मोक्ष आर्यकस्य राज्यप्राप्ति शर्विलकस्य सगमेन चारुदत्तस्य सर्वार्थसिद्धिश्चाङ्कस्य प्रतिपाद्यविषय । तत्र तावद्वध्यभूमि नीयमानस्य चारुदत्तस्य प्रवेश प्रस्तूयते—तत प्रविशतीत्यादिना । तत्र चाण्डालावन्योन्य वदत । **तत्किमिति** । तत् किमिति कारण वधनिमित्त न कलय विचारय । नव वध बन्धश्च तयो । यद्वा नव वधाय बन्धस्तस्य नयने प्रापणे निपुणौ स्व । स्पष्टमन्यत् ॥ १ ॥ **दत्तेति** दत्त करवीराणा दाम वध्यस्रक् यस्य स । आवाभ्या वधे नियुक्त वध्य । वध्यौ पुरुषौ वध्यपुरुषौ । यद्वा वध्यग्राहकौ पुरुषौ इति मध्यमपदलोपी समास । ताभ्या गृहीत । मन्दस्नेहाऽल्पतैलो दीप इव स्तोक स्तोक क्षय नाश याति ॥ २ ॥

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१ चण्डा० २ अइलेण ३ वज्ज ४ रुक्षी० ५ लगन्त

ACT X.

(*Then enter* Charudatta, *accompanied by two Chandalas*).

BOTH—

What then ! Seek not the reason (It is this, that) we are experts in chaining and leading a recently condemned criminal to the gallows, and are skilled in cutting off his head or impaling him without loss of time (1)

Make way, gentlemen, make way ! Here's the worthy Charudatta—

On whom are put garlands of *karavira* flowers and who is in the custody of us two, his executioners, he is now slowly losing lustre, like a lamp with its oil exhausted (2)

CHAR —(*Mournfully*)

These crows, cawing harshly near by, are expecting to feed on my body as though it were an oblation,—my body which is drenched with tears, has its limbs soiled with dust, is covered with (garlands of) funeral flowers, and is besmeared with red sandal paste (3)

नयनेति । इह विरस कर्कश यथा तथा रटन्त शब्दायमाना वायसा नयनसलिलै-रश्रुभि सिक्त पाशुना रथ्याधूल्या रूक्षीकृतानि अङ्गानि यस्य तत्तथा । पितृवन श्मशान तत्सबन्धिसुमनोभि पुष्पमालाभि वेष्टित मे शरीर बलिमिव परिभोक्तु तर्कयन्ति उत्प्रेक्षन्ते । मालिनी वृत्तम्] ॥ ३ ॥ **किमिति** । [काल कृतान्त स एव परशु तस्य धाराभि छिद्यमान सत्पुरुषम् । अपि च सुजना एव शकुना पक्षिण स्तेषामधिवासम् । पुरुष एव द्रुम पुरुषद्रुम । सज्जनाना छायाकरत्वात्पुरुषद्रुम । तमेत किं पश्यत ॥ ४ ॥ **सवति** । सर्वगात्रेषु विन्यस्तैर्दत्तै रक्तचन्दनहस्तकै पञ्चाङ्गुलिचिह्नै । हस्ता एव हस्तका । इवार्थे कन् । पिष्टचूण । पिष्टरजोभि अवकीर्ण । ‘ पिष्टचूर्णाभ्यामवकीर्ण व्याप्त । पिष्ट तण्डुलाना चूर्ण तिलानाम् ’ इति लल्लादीक्षिता । पिष्टचूर्ण श्यामतण्डुलचूर्णमिति पृथ्वीधर । अह पुरुप सन् पशूकृत । अपशु पशुयथा सपद्यते तथा कृत ।] पशुदेवतार्थ छागादि ॥ ५ ॥ **अमी इति** । [अमी हि पौरा मदुपेत मया प्राप्तमेतद्वचमन दृष्ट्वा मर्त्यं मनुष्य-धर्माण धिगस्तु इति उक्त्वा उपजातबाष्पा मा व्यसनाद्रक्षितुमशक्नुवन्त स्वर्गं लभस्वेति वदन्ति ।] मदिति पञ्चम्येकवचनान्तकम् । मदुपगतमीदृशमवस्थान्तर

चाण्डालौ—अपसरतार्या अपसरत ।

किं पश्यथ छिद्यमानं सत्पुरुषं कालपरशुधाराभिः ।
सुजनशकुनाधिवासं सज्जनपुरुषद्रुममेतम् ॥ ४ ॥

आगच्छ रे चारुदत्त आगच्छ । (ओशलध अज्जा ओशलध ।)

(किं पेक्खध छिज्जन्तं शप्पुलिशं कालपलशुधालाहिं ।
शुअणशउणाधिवाशं शज्जणपुलिशद्दुमं एदम् ॥

आअच्छ ले चालुदत्ता आअच्छ ।)

चारुदत्तः—पुरुषभाग्यानाम[1]चिन्त्या[2] खलु व्यापारा यदहमीदृशीं दशामनुप्राप्तः ।

सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः ।
पिष्टचूर्णावकीर्णश्च पुरुषोऽहं पशूकृतः ॥ ५ ॥

(अग्रतो निरूप्य ।) अहो तारतम्यं नराणाम् । (सकरुणम् ।)

अमी हि दृष्ट्वा [3]मदुपेतमेतन्मर्त्यं धिगस्त्वित्युपजातबाष्पाः[4] ।
अशक्नुवन्तः परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौराः ॥ ६ ॥

चाण्डालौ—अपसरतार्या अपसरत । किं पश्यथ ।

इन्द्रः प्रवाह्यमाणो गोप्रसवः संक्रमश्च ताराणाम् ।
सुपुरुषप्राणविपत्तिश्चत्वार इमे न द्रष्टव्याः ॥ ७ ॥

(ओशलध अज्जा ओशलध । किं पेक्खध ।
इन्दे प्पवाहिअन्ते गोप्पसवे शकमे[5] च तालाणम् ।
शुपुलिशपाणविपत्ती चत्तालि इमे ण दट्टव्वा ॥)

एकः—अरे आहीन्त पश्य पश्य ।

नगरीप्रधानभूते वध्यमाने कृतान्ताज्ञया ।
किं रोदित्यन्तरिक्षमथ [6]वाऽनभ्रे पतति वज्रम् ॥ ८ ॥

(हण्ड[7] आहिन्ता पेक्ख पेक्ख ।
णअलीपधाणभूदे वज्झीअन्ते कदन्तअण्णाए ।
किं लुअदि अन्तलिक्खे अणब्भे पडदि वज्जे ॥)

द्वितीयः—अरे गोह ।

दृष्ट्वेति वाऽर्थः ॥ ६ ॥ इन्द्र इत्यादि । गाथा । इन्द्रः [इन्द्रध्वजः] प्रवास्यमानो यद्वा प्रवाह्यमाणः न द्रष्टव्यः । ['उत्थापयेत्तूर्यरवैः सर्वलोकस्य वै पुरः । रहो विसर्जयेत्केतुं विशेषोऽयं प्रपूजने ॥ ' इति ।] गोप्रसवो [गोप्रसूतिः] नितरां च

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१ भावाना २ अविचिन्त्या ३ मम देहमेत ४ खेदा ५ सकम. ६ अनभ्रे ७ हण्डे.

CH —Make way, gentlemen, make way !

Why should you look at this good man being hewn asunder by the edge of Death's axe, this tree in the shape of a righteous man, being the residence of birds in the form of virtuous persons ? (4)

Come, O Charudatta, come away !

CHAR —The workings of a person's destiny are verily inscrutable, since I have been reduced to such a condition

By the prints of (the extended) hand dipped in red-sandal paste, impressed over all my limbs and covered over with rice flour and sesamum-powder, I, a man, am turned into an animal (about to be slaughtered) (5)

(*Looking before him*) Oh, the commonsense of the people ! (*mournfully*)

Here these citizens, seeing the state to which I have now fallen, are saying ' Fie upon this moral lot,' with tears welling up (in their eyes), and being unable to save me, are blessing me with words ' May you go to heaven !' (6)

THE TWO CH —Make way, sirs, make way ! What are you seeing ?

The Indra pole being carried away, the delivery of a cow, the falling of a star, and the execution of a virtuous man,—these four ought not to be looked at ! (7)

ONE CH —Eh, Ahinta see, see !

When the chief man of the city is about to be slain by the fiat of the Fate, is the sky weeping, or is the thunderbolt falling (even) though there are no clouds ? (8)

THE SECOND CH —O Goha

ताराणाम् । सत्पुरुषस्य प्राणविपत्तिर्नाश । चत्वार इमे न द्रष्टव्या ॥ ७ ॥ हण्डे इति नीचसबोधने । **नगरीत्यादि** । गाथा । नगरीप्रधानभूते [चारुदत्ते] कृतान्ताज्ञया [विधिनियोगेन । यद्वा कृतान्तसदृशपालकाज्ञया । किं अन्तरिक्ष रोदिति अथ वा अनभ्र मेघरहित तथा यथा वज्र पतति ।] वध्यमाने नगरीप्रधानवधो वज्र इवे-त्युत्प्रेक्षा ॥ ८ ॥ **न चेनि** । गाथा । स्त्रीसमूहमेघान्निपतति । नयनाम्बु कर्तृ । धाराभि ॥ ९ ॥ **वध्ये नीयमान इति** । आर्या । वध्ये वध्यभूमि नीयमाने । रेणु रथ्यातो नोन्नमति नोद्गच्छति ॥ १० ॥ एता इति । [एता हर्म्यगता स्त्रिय पुन वातायनार्धेन वातायनैकदेशेन विनिसृतानि आस्यानि यासा ता निर्गतवदना हा

न च रोदित्यन्तरिक्ष नैवानभ्र पतति वज्रम् ।
महिलासमूहमेघान्निपतति नयनाम्बु धाराभि ॥ ९ ॥

अपि च ।

वध्ये नीयमाने जनस्य सर्वस्य रुदत ।
नयनसलिलै सिक्तो रथ्यातो नोन्नमति रेणु ॥ १० ॥

(अले[1] गोहा ।

ण अ लुअदि अन्तलिक्खे णेअ अणब्भे पडदि वज्जे ।
महिलाशमूहमेहे निवडदि णअणम्बु धाराहि ॥

अवि अ ।

वज्झम्मि णीअमाणे जणश्श शव्वश्श लोदमाणश्श ।
णअणशलिलेहि शित्ते लच्छादो णं उण्णमइ लेणू ॥)

चारुदत्त —(निरूप्य सकरुणम् ।)

एता पुनर्हर्म्यगता स्त्रियो मा वातायनार्धेन विनि सृतास्या[2] ।
हा चारुदत्तेत्यभिभाषमाणा बाष्प प्रणालीभिरिवोत्सृजन्ति ॥ ११ ॥

चाण्डालौ—आगच्छ रे चारुदत्त आगच्छ । इद घोषणस्थानम् । आहत डिण्डिमम् । घोषयत घोषणाम् । (आअच्छ ले चालुदत्ता आअच्छ । इम घोषणट्ठाणम् । आहणध डिण्डिमम् । घोशेध घोषणम् ।)

उभौ—श्रृणुतार्या श्रृणुत । एष सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य पुत्रक आर्यचारुदत्तो नाम । एतेन किलाकार्यकारिणा गणिका वसन्तसेनाऽर्थकल्यवर्तस्य कारणाच्छून्य पुष्पकरण्डकजीर्णोद्यान प्रवेश्य बाहुपाशबलात्कारेण मारितेत्येष सलोप्त्रो गृहीत स्वय च प्रतिपन्न । ततो राज्ञा पालकेन वयमाज्ञप्ता एत मारयितुम् । यद्यपर ईदृशमुभयलोकविरुद्धमकार्यं करोति तमपि राजा पालक एवमेव शास्ति । (शुणाध[3] अज्जा शुणाध । एशे शत्थवाहविणअदत्तश्श णत्थिके शाअलदत्तश्श पुत्तके[4] अज्जचालुदत्ते णाम । एदिणा किल अकज्जकालिणा गणिआ वशन्तशेणा अत्थकल्लवत्तश्श कालणादो शुण्ण पुप्फकलण्डअजिण्णुज्जाण पवेशिअ बाहुपाशबलक्कालेण मालिदे त्ति एशे शलोत्ते गहिदे शअ अ पडिवण्णे । तदो लण्णा पालएण अम्हे आणत्ता एद मालेदुम् । जदि अवले ईदिश उभअलोअविलुद्ध अकज्ज कलेदि त पि लाआ पालए एव्व ज्जेव शाशदि ।)

चारुदत्त —(सनिर्वेद स्वगतम् ।)

चारुदत्तेति अभिभाषमाणा प्रणालीभिरिव स्थूलधाराभिरित्यर्थ । बाष्पमुद्गिरन्ति उत्सृजन्ति । इन्द्रवज्रा वृत्तम्] ॥ ११ ॥ [मखेति । मखाना यज्ञाना शतै परिपूत

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१ अले ले. २ विनि शृताक्ष्य ३ शुणध ४ पुश्तके

The sky is not weeping, nor is the thunderbolt falling in the absence of clouds (But) these are the tears, flowing in torrents, from the clouds in the form of the assembled ladies (9)

Moreover —

As the condemned man is being led on, the dust does not rise up from the streets, being sprinkled over with the tears of all people who are weeping (10)

CHAR —(*Observing, mournfully*)

And these ladies in their mansions, putting forth their faces through the (lower) halves of the windows, are saying, with reference to me, 'Alas, O Charudatta!' and are shedding tears by conduits as it were (*i e* in profusion) (11)

THE TWO CH —Come, O Charudatta, come along! Here's a proclamation station Beat the drum, and repeat aloud the proclamation!

BOTH—Listen gentlemen, listen! This is the grandson of the merchant Vinayadatta, and the son of Sagaradatta, who is called the worthy Charudatta By him, who has done an evil deed, the courtesan Vasantasena was enticed into the old deserted *Pushpakarandaka* garden for the sake of a trifle, *viz* her money, and was there killed by being forcibly strangled with the noose of his arms, then he was caught with the booty, and himself also confessed (his crime) Thereupon King Palaka ordered us to slay him If anyone else commits a similar crime, which is good neither for this world nor for the next, him too King Palaka will condemn similarly (to death)

CHAR —(*With dejection, to himself*)

पवित्र मे गोत्रं पुरस्तात्पूर्वस्मिन्काले सदसि यज्ञमण्डपे निबिडानि घनानि चैत्यानि आयतनानि तत्र ब्रह्मणा वेदाना घोषै । चित्यस्य चयनीयस्याग्ने सबन्धिभिश्चैत्यै इति केचित् । उद्भासितम् । मरणदशाया वर्तमानस्य मम तद्गोत्र पापै असदृशमनुष्यै नीचैश्चाण्डालै घोषणायामपराधप्रख्यापनस्थाने घुष्यते । मालिनी वृत्तम्] ॥ १२ ॥ उद्वीज्य उद्वेग कृत्वा । शशीति । [शशिन चन्द्रस्य विमलमयूखा धवलकिरणा इव शुभ्रा दन्ता यस्यास्तत्सबुद्धि । सुरुचिरो य विद्रुम प्रवाल तत्सदृश अधरोष्ठो यस्यास्तादृशि । तव वदनोत्पन्नममृत निपीय अवश परवशोऽह अयशोरूप विष कथ पिबामि । विषमालङ्कार । पुष्पिताग्रा वृत्तम्] ॥ १३ ॥ एष इति । [एष चारुदत्त गुणा एव रत्नानि तेषा निधि । सज्जनदुखानामुत्तरण-

मखशतपरिपूत गोत्रमुद्भासित मे
सदसि निबिडचैत्यब्रह्मघोषै पुरस्तात् ।
मम मरणदशाया वर्तमानस्य पापै-
स्तदसदृशमनुष्यैर्घुष्यते घोषणायाम् ।। १२ ।।

(उद्वीज्य[1] कर्णौ पिधाय ।) हा प्रिये वसन्तसेने ।

शशिविमलमयूखशुभ्रदन्ति[2] सुरुचिरविद्रुमसनिभाधरोष्ठि[3] ।
तव वदनभवामृत निपीय कथमवशो ह्ययशोविष पिबामि ।। १३ ।।

उभौ—अपसरतार्या अपसरत ।

एष गुणरत्ननिधि सज्जनदु खानामुत्तरणसेतु ।
असुवर्ण मण्डनकमपनीयतेऽद्य नगरीत ।। १४ ।।

अन्यच्च ।

सर्व खलु भवति लोके लोक सुखसस्थिताना चिन्तायुक्त ।
विनिपतिताना नराणा प्रियकारी दुर्लभो भवति ।। १५ ।।

(ओशलध अज्जा ओशलध

एशे गुणलअणणिही शज्जणदुक्खाण उत्तलणशेदू ।
अशुवण्ण मण्डणअ अवणीअदि अज्ज णअलीदो ।।

अण्ण च ।

शव्वे क्खु होइ लोए लोए शुहशठिदाण तत्तिल्ले[4] ।
विणिवडिदाण[5] णलाण पिअकाली दुल्लहो होदि ।।)

चारुदत्त—(सर्वतोऽवलोक्य ।)

अमी हि वस्त्रान्तनिरुद्धवक्त्रा[6] प्रयान्ति मे दूरतर वयस्या ।
परोऽपि बन्धु समसस्थितस्य मित्र न कश्चिद्विषमस्थितस्य ।। १६ ।।

चाडालौ—अपसारण कृतम् । विविक्तो राजमार्ग । तदानयतैत दत्तवध्य-चिह्नम् । (ओशालण किदम् । विवित्त लाअमग्गम् । ता आणेध एद दिण्णवज्झ-चिण्हम् ।)

(चारुदत्तो नि श्वस्य 'मैत्रेय भो किमिदमद्य' (९।२९) इत्यादि पठति ।)

(नेपथ्ये ।)

हा तात हा प्रियवयस्य । (हा ताद हा पिअवअस्स ।)

चारुदत्त—(आकर्ण्य सकरुणम् ।) भो स्वजातिमहत्तर इच्छाम्यह भवत सकाशात्प्रतिग्रह कर्तुम् ।)

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१ उद्वीक्ष्य २ दन्त ३ धरोष्ठ, धरोष्ठि ४ तत्तिल्ला ५ वडिदाण ६ न्तररुद्ध०

My family, which was formerly sanctified by (the performance of) hundreds of sacrifices, and made illustrious by the chanting of Vedic hymns in crowded halls in sacrificial assemblies, is now being loudly named in the proclamation and polluted by (such) persons, unholy and quite different from them (my ancestors), as I am now a man condemned to death (12)

(*Shuddering and covering up his ears*) Oh, dear Vasantasena !

O you, with teeth white like the pure rays of the moon and with the lower lip resembling the beautiful coral, having drunk the nectar from your mouth, how can I, who am (so) helpless, (now) swallow the poison (in the form) of ignominy ? (13)

BOTH—Make way, sirs, make way !

This store of the jewels (*or* ocean) of virtues, (this) bridge for the good to cross (the ocean of) their miseries, (this) ornament, though not one of gold,—this person is to-day being taken away from the city (14)

Moreover —

Verily, in this world, all interest themselves in other persons when these (latter) are in easy circumstances But it is difficult to find one who will show kindness to men who have fallen (15)

CHAR —(*Looking on all sides*)

These friends of mine, covering up their faces with the ends of their garments, are going further away from me Even a stranger is (*i e* behaves like) a relative towards a person in normal circumstances, but no one befriends a man whose circumstances are reversed (16)

THE TWO CH —We have turned away (the crowd) The high road is now clear So bring him up, with the signs of the condemned put on

(Charudatta *sighs and recites the verse beginning ' O Maitreya, what is this to day ' &c*)

(*Behind the curtain*)

Alas, father ! Alas, dear friend !

CHAR —(*Listening, mournfully*) O you, the chief of your caste, I wish to ask a favour at your hands

चाण्डालौ—किमस्माक हस्तात्प्रतिग्रह करोषि । (किं अम्हाण हत्थादो पडिग्गह कलेशि ।)

चारुदत्त —शान्त पापम । नापरीक्ष्यकारी[1] दुराचार पालक इव चाण्डाल । तत्परलोकार्थं[2] पुत्रमुख द्रष्टुमभ्यर्थये ।

चाण्डालौ—एव क्रियताम् । (एव्व कलीअदु ।)

(नेपथ्ये ।)

हा तात हा पित । (हा ताद हा आवुक ।)

(चारुदत्त श्रुत्वा सकरुण 'भो स्वजातिमहत्तर' इत्यादि पठति ।)

चाण्डालौ—अरे पौरा क्षणमन्तर दत्त । एष आर्यचारुदत्त पुत्रमुख पश्यतु । (नेपथ्याभिमुखम् ।) आर्य इत इत । आगच्छ रे दारक आगच्छ । (अले पउला[3] खण अन्तल देध । एशे अज्जचालुदत्ते पुत्तमुह पेक्खदु । अज्ज इदो इदो । आअच्छ ले दालआ आअच्छ ।)

(तत प्रविशति दारकमादाय विदूषक ।)

विदूषक —त्वरता त्वरता भद्रमुख । पिता ते मारयितु नीयते । (तुवरदु तुवरदु भद्दमुहो । पिदा दे मारिदु णीअदि ।)

दारक —हा तात हा पित । (हा ताद हा आवुक ।)

विदूषक —हा प्रियवयस्य कुत्र मया त्व द्रष्टव्य. । (हा पिअवअस्स कहिं मए तुम पेक्खिदव्वो ।)

चारुदत्त —(पुत्र मित्र च वीक्ष्य ।) हा पुत्र हा मैत्रेय । (सकरुणम् ।) भो कष्टम् ।

चिर खलु भविष्यामि परलोके पिपासित ।
अत्यल्पमिदमस्माक निवापोदकभोजनम्[4] ॥ १७ ॥

किं पुत्राय प्रयच्छामि । (आत्मानमवलोक्य[5]। यज्ञोपवीत दृष्ट्वा ।) आ इद तावदस्ति मम च ।

अमौक्तिकमसौवर्णं ब्राह्मणाना विभूषणम् ।
देवताना पितृणा च भागो येन प्रदीयते ॥ १८ ॥

(इति यज्ञोपवीत ददाति ।)

सेतु उत्तरणसाधनम् । असुवर्णं मण्डनमद्य नगरीतोऽपनीयते ॥१४॥ **सर्व इति** । लोके सर्व खलु सुखसस्थिताना सुखिना चिन्तायुक्त क्षेमचिन्तनपर भवति । चिन्तापर उपयुक्त इत्यर्थ इति पृथ्वीधर । विनिपतितानामापन्नाना नराणा प्रियकारी दुर्लभ

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१ नापरीक्षितकारी. २ ०कार्थे ३ पउला जणा ४ भाजनम् ५ वीक्ष्य

THE TWO CH —What ! You would take a favour from *our* hands ?

CHAR.—Heaven forbid ! (Still), a Chandala is not like the ill behaved king Palaka, who acts without due investigation So, I request you for getting a (last) sight of my son's face, so that I might (easily) obtain heaven,

THE TWO CH —You may do so

(*Behind the curtain*)

Alas, Alas, father !

(Charudatta, *hearing it, mournfully repeats—' O you the chief of your caste ' &c*)

THE TWO CH —Ye citizens, make room for a moment Let this worthy Charudatta have a look at his son s face (*Facing the curtain*) Sir, (come) this way, in this direction ! Come, boy, come up here !

(*Then enter* Vidushaka *with the* boy)

VID —Make haste, my sweet-faced one, make haste , your father is being taken for being killed !

THE SON—Oh, papa ! Oh, father !

VID —Oh, dear friend ! Where shall I see you (again) ?

CHAR —(*Seeing his* son *and his* friend) Ah, my son ! Ah, Maitreya ! (*Mournfully*) Oh ! Alas !

Verily I shall have to remain thirsty for a long time in the next world , (for) very small, indeed, would be this libation of water offered to me after death (as the boy's hands are so small) (17)

What shall I bequeath to my son ? (*Looking over his own body and seeing his sacred thread*) Ah, yes ! Here's a thing which I do possess—

Which is an ornament to the Brahmanas, though not made of pearls or of gold, and through which oblations are offered to the gods and the manes (18)

(*He hands over his sacred thread*)

भवति ।] ॥ १५ ॥ [अमी होति । अमी हि मे वयस्या वस्त्रान्तेन निरुद्ध सवृत वक्त्र यैस्तथा सन्त दूरतर प्रयान्ति । समसस्थितस्य सुखावस्थात्रस्थितस्य परोऽपि बन्धुर्भवति । उपजाति]॥१६॥ हा आनुक पित.। चिरमिति । [पिपासित तृषित ।

चाण्डाल —आगच्छ रे चारुदत्त आगच्छ। (आअच्छ ले चालुदत्ता आअच्छ।)

द्वितीय —अरे आर्यचारुदत्त निरुपपदेन नाम्नाऽऽलपसि। अरे पश्य।

> **अभ्युदयेऽवसाने तथैव रात्रिदिवमहतमार्गा।**
> **उद्दामेव किशोरी नियति खलु प्रत्येषितु याति ॥ १९ ॥**

अन्यच्च।

> **शुष्का व्यपदेशा अस्य कि विनमितमस्तक न कर्तव्यम्।**
> **राहुगृहीतोऽपि चन्द्रो न वन्दनीयो जनपदस्य ॥ २० ॥**

(अले अज्जचालुदत्त णिलुववदेण णामेण आलवेशि। अले पेक्ख[1]।

> अब्भुदए अवशाणे तहेअ[2] लत्तिदिव अहदमग्गा।
> उद्दामे व्व किशोली णिअदी क्खु पडिच्छिदु[3] जादि ॥

अण्ण च।

> शुक्खा ववदेशा[4] शे किं विणमिअमत्थए[5] ण काअव्वम्।
> लाहुगहिदे वि चन्दे ण वन्दणीए जणपदश्श ॥)

दारक —अरे रे चाण्डालौ कुत्र मम पितर नयथ। (अरे[6] रे चाण्डाला कहिं मे आवुक णेध।)

चारुदत्त — वत्स।

> **असेन बिभ्रत्करवीरमाला स्कन्धेन शूल हृदयेन शोकम्।**
> **आघातमद्याहमनुप्रयामि शामित्रमालब्धु[7]मिवाध्वरेऽज ॥ २१ ॥**

चाण्डाल —दारक।

> **न खल्वावा चाण्डालौ चाण्डालकुले जातपूर्वावपि।**
> **येऽभिभवन्ति साधु ते पापास्ते च चाण्डाला ॥ २२ ॥**

(दालआ

> ण हु अम्हे [8]चाण्डाला चाण्डालकुलम्मि जादपुव्वा वि।
> जे अहिभवन्ति शाहु ते पावा ते अ चाण्डाला ॥)

दारक —तत्किमर्थं मारयथ पितरम्। (ता कीस मारेध आवुकम्।)

चाण्डाल.—दीर्घायु अत्र राजनियोग खल्वपराध्यति न खल्वावाम्। (दीहाओ अत्त लाअणिओओ क्खु अवलज्झदि ण क्खु अम्हे।)

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१ पेक्ख पेक्ख २ तह अ (तथा च) ३ पडिक्खिदु (परीक्षितु) ४ वि वदेशा (अपि प्रदेशा). ५ मत्थएण (मस्तकेन), पणमिअ मत्थके (प्रणम्य मस्तके) ६ अले ले ७ आलब्ध ८ चण्डाला

CH —Come, O Charudatta, come along !

THE SEC CH —Ah, you are calling the worthy Charudatta without his title (of *Arya*, 'the worthy') ? See, you !—

Unchecked in its course, like a female colt broken loose from the reins, Fate verily comes (thundering along) in pursuit of a man, by day and by night, in prosperity as well as in adversity (19)

Moreover—

Have his titles (noble appellations) become empty ? Should we not bow down our heads to him ? (We should) Does not the moon, though eclipsed by Rahu, deserve to be saluted by the people in general ? (20)

THE SON—Oh, you Chandalas, where are you taking my father ?

CHAR —Child !

Bearing the garland of *karavira* flowers round my neck, the iron spike on my shoulder and grief in my heart, I am to day going to the place of execution, like the goat (at a sacrifice being led) to the place of immolation for being killed (21)

CH —Boy !

Verily we are not (to be called) Chandalas, though we have been born in a Chandala family Those who presecute a virtuous man,—*they* are the sinners, and *they* the Chandalas (22)

SON—Then why are you killing my father ?

CH —My long-lived boy, it is the king's command that commits the wrong (is to blame), and not we two

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इद पुत्रदत्त निवापोदकमेव भोजनमस्माकमत्यल्पमपर्याप्त भविष्यति] ।। १७ ।। **अमौक्तिकमिति** । [असौवर्णमसुवर्णघटितम् । येन उपवीतेन प्राचीनोपवीतरूपेण] ।।१८।। निरुपपदेन आर्य इत्यादिविशेषणशून्येन । **अभ्युदय इत्यादि**। गाथा। [अवसाने सपदुपरमे आपदि इत्यर्थं । तथैव रात्रिदिवमहतमार्गा । अव्याहतप्रसिक्ता इत्यर्थ । उद्दामा उच्छिन्नबन्धना किशोरी बालाश्वा इव नियतिर्दैव खलु प्रत्येषितु पुरुषमाक्रमितु यानि । प्रतीष्ट (इष्ट पुरुष) इति केचिच्छायामिच्छन्ति] ।। १९ ।। **शुष्का इत्यादि**। गाथा। [अस्य चारुदत्तस्य व्यपदेशा शोभननामादय कि शुष्का अनेनापवादेन क्षीणा । अस्य विनमितमस्तक किं न कर्तव्यम् । कर्तव्यमेव। राहुगृहीतश्चन्द्रो जनपदस्य न वन्दनीय इति काकु । वन्दनीय एवे यर्थं ।] शुष्का अपि प्रदेशा अङ्गानि।

दारक—व्यापादयत माम् । मुञ्चत पितरम् । (वावादेध मम् । मुञ्चध आवुकम् ।)

चाण्डाल—दीर्घायु एव भणश्चिर मे जीव । (दीहाओ एव भणन्ते चिल मे जीव ।)

चारुदत्त—(सास्र पुत्र कण्ठे गृहीत्वा ।)

इद तन्स्नेहसर्वस्व सममाढ्यदरिद्रयो ।
[1]अचान्दनमनौशीर हृदयस्यानुलेपनम् ॥ २३ ॥

('असेन बिभ्रत्—' (१०।२१) इत्यादि पुन पठति । अवलोक्य स्वगतम् । 'अमी हि वस्त्रान्तनिरुद्धवक्त्रा ' (१०।१६) इत्यादि पुन पठति ।)

विदूषक—भो भद्रमुखौ मुञ्चत प्रियवयस्य चारुदत्तम् । मा व्यापादयतम् । (भो भद्दमुहा मुञ्चव पिअवअस्स चालुदत्तम् । म वावादेध ।)

चारुदत्त—शान्त पापम्[2] ।(दृष्ट्वा स्वगतम् ।) अद्यावगच्छामि । ('परोऽपि समसस्थितस्य' (१०।१६) इत्यादि पठति । प्रकाशम् । 'एता पुनर्हर्म्यगता स्त्रियो माम्' (१०।११) इत्यादि पुन पठति ।)

चाण्डाल—अपसरतार्या अपसरत ।

कि पश्यथ सत्पुरुषमयशोवशेन प्रनष्टजीवाशम् ।
कूपे खण्डितपाश काञ्चनकलशमिव मज्जन्तम् ॥ २४ ॥

(ओशलध अज्जा ओशलध ।

कि पेक्खध शप्पुलिश अजशवशेण प्पणट्टजीवाशम् ।
कूवे[3] खण्डिदपाश कञ्चणकलश व्वि डुब्बन्तम् ॥)

(चारुदत्त सकरुणम् ' शशिविमलमयूख–' (१०।१३) इत्यादि पठति ।)

अपर—अरे पुनरपि घोषय । (अले पुणोवि घोशेहि ।)

(चाण्डालस्तथा करोति ।)

कि विनमितमस्तकेन अवनतशिरसा कि कर्तव्यम् । अस्य स्त्रीहणस्य लज्जया नतशिरसोऽपि न कुत्सेत्यर्थ । कुत एवमित्यत आह—राहुगृहीत इव चन्द्रो वन्दनीयो जनपदस्य । किंशब्द आवर्त्योभयोरर्धयोर्योज्य इत्याहु ॥ २० ॥ **असेनेति** । आघात अधिकरणवधस्थानम । 'शमिता यज्ञे' इति पाणिने सूत्रम् । शमितुरिद शामित्रम् । यज्ञे पशुघातस्थानम् । आलब्धोऽभिमन्त्रित । मारित इत्येके । **अज इवाह प्रयामि** । इन्द्रवज्रा वृत्तम्] ॥ २१ ॥ **न खल्विति** । जानपूर्वौ अपि । जन्मना चाण्डालौ न कर्मणेत्यर्थ । ते पापा इत्यनेन पालक शकारश्च लक्षितौ] ॥ २२ ॥ **इदमिति** ।

१ अचन्दन २ पाप शान्त पापम् ३ कूवम्मि खुडिदपाश

SON—Kill me, and let my papa go !

CH —My long lived child, may you that speak thus (*i e* so nobly) live long !

CHAR —(*Embracing his weeping* son *around the neck*)

This is the all-in-all of love, equally accessible to both, the rich and the poor ! It is a soothing ointment (balm) to the heart, though containing neither sandal nor *usira* paste (23)

(*He again recites the verse beginning 'Bearing round my neck' &c, then he observes, and again repeats to himself the verse beginning 'And these with their faces covered up with the ends of their garments' &c*)

VID —You gentle ones, let go my dear friend Charudatta, and kill me (in his stead) !

CHAR —Heaven forbid ! (*Observing, to himself*), Now I learnt it ! (*He recites again 'Of one in happy circumstances' &c, then aloud—he recites again the verse beginning 'And these ladies in their mansions' &c*).

CH —Make way, sirs, make way !

Why should you throng to look at a virtuous man who has lost all hope of life owing to (*i e* in consequence of) ignominy (an infamous deed), like a golden jar sinking in a well when its rope is snapped ? (24)

Charudatta *mournfully recites the verse beginning 'O you with teeth pure like the rays of the moon' &c*)

THE OTHER CH —Eh, proclaim it once more !

(*The* Chandala *does so*).

[इद तत्पुत्रालिङ्गनजन्य सुख आढ्य श्रीमान् दरिद्रश्च तयो सम स्नेहसर्वस्वम् । अचान्दन अनौशीर उशीरजादन्यत् हृदयस्यानुलेपनम्] ॥ २३ ॥ किमिति । गाथा । अयशोवशेन वसन्तसेनाघातजन्यापवादात् । प्रनष्टा जीवाशा यस्य त पुरुषम् । खण्डित विच्छिन्न पाश रज्जु यस्य तादृश कूपे मज्जन्तम्] ॥ २४ ॥ प्राप्त इति । [अह व्यसनेन कृतामापज्जनितामनार्या गर्ह्या दशा प्राप्त । यत्रेद जीवितावसान मरणरूप फलमपि । घोषणा मदपराधख्यापना । प्रहर्षिणी वृत्तम्] ॥ २५ ॥ आक्रन्दामि विरौमि । बालाग्रप्रतोलीत प्रासादभागादित्यर्थ । कोऽयमिति । [कालपाशस्थिते मृत्युगोचरे । द्रोणमेघ शस्यवृद्धिकर पुष्करावर्तकाद्यन्यतम मेघविशेष । तदुक्त ज्योतिस्तत्त्वे—' त्रियुते शाकवर्षे तु चतुर्भि शेषित क्रमात् । आवर्तं विद्धि

चारुदत्त —

प्राप्तोऽहं व्यसनकृतां[1] दशामनार्यां
यत्रेदं फलमपि जीवितावसानम्[2] ।
एषा च व्यथयति घोषणा मनो मे
श्रोतव्यं यदिदमसौ मया[3] हतेति ॥ २५ ॥

(ततः प्रविशति प्रासादस्थो बद्धः स्थावरकः)

स्थावरक —([4]घोषणामाकर्ण्य सवैक्लव्यम् ।) कथमपापश्चारुदत्तो व्यापाद्यते। अहं निगडेन स्वामिना बद्धः । भवतु । आक्रन्दामि । शृणुतार्याः शृणुत । अस्तीदानीं मया पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता । ततो मम स्वामिना मां न कामयस इति कृत्वा बाहुपाशबलात्कारेण मारिता न पुनरेतेनार्येण। कथम् । विदूरतया न कोऽपि शृणोति । तत्किं करोमि । आत्मानं पातयामि । (विचिन्त्य ।) यद्येवं करोमि तदाऽऽर्यचारुदत्तो न व्यापाद्यते । भवतु । अस्यात् प्रासादबालाग्रप्रतोलिकात एतेन जीर्णगवाक्षेणात्मानं निक्षिपामि । वरमहमुपरतो न पुनरेष कुलपुत्रविहगानां वासपादप आर्यचारुदत्तः । एवं यदि विपद्ये लब्धो मया परलोकः । (इत्यात्मानं पातयित्वा ।) आश्चर्यम् । नोपरतोऽस्मि । भग्नो मे दण्डनिगडः । तच्चाण्डालघोषं समन्विष्यामि । (दृष्ट्वोपसृत्य ।) हं हो चाण्डालौ अन्तरमन्तरम् । (कधं अपावे चालुदत्ते वावादीअदि । हग्गे णिअलेण शामिणा बन्धिदे । भोदु । आक्कन्दामि । शुणाध अज्जा शुणाध । अत्थि दाणिं मए पावेण पवहणपडिवत्तेण पुप्फकलण्डअजिण्णुज्जाणं वसन्तशेणा णीदा । तदो मम शामिणा मं ण कामेशित्ति कदुअ बाहुपाशबलक्कालेण मालिदा ण उण एदिणा अज्जेण । कधम् । विदूलदाए ण को वि शुणादि । ता किं कलेमि। अत्ताणअं पाडेमि। जइ एव्वं कलेमि तदा अज्जचालुदत्ते ण वावादीअदि । भोदु । इमादो पाशादबालग्गपदोलिकादो एदिणा जिण्णगवक्खेण अत्ताणअं णिक्खिवामि। वलं हग्गे उवलदे ण उण एशे कुलपुत्तविहगाणं[5] वाशपादवे अज्जचालुदत्ते । एव्वं जइ विवज्जामि लद्धे मए पललोए। ही ही । ण उवलदम्हि । भग्गे मे दण्डणिअले । ता चाण्डालघोशं शमण्णेशामि । हहो चाण्डाला अन्तलं अन्तलम् ।)

चाण्डालौ—अरे कोऽन्तरं याचते । (अले के अन्तलं मग्गेदि ।)

(चेटः 'शुणाध' इति पूर्वोक्तं पठति ।)

चारुदत्त —अये ।

कोऽयमेवंविधे काले कालपाशस्थिते मयि ।
अनावृष्टिहते सस्ये द्रोणमेघ इवोदितः[6] ॥ २६ ॥

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१ कृशां. २ पमानम् ३ त्वया ४ घोषणं ५ विहगाणं ६ वोत्थित

भो श्रुत भवद्भि ।

न भीतो मरणादस्मि केवल दूषित यश ।
विशुद्धस्य हि मे मृत्यु पुत्रजन्मसमो भवेत् ॥ २७ ॥

अन्यच्च ।

तेनास्म्यकृतवैरेण क्षुद्रेणात्यल्पबुद्धिना ।
शरेणेव[1] विषाक्तेन दूषितेनापि दूषित ॥ २८ ॥

चाण्डालौ—स्थावरक अपि सत्य भणसि । (थावलक अवि शच्च[2] भणाशि।)

चेट —सत्यम् । अहमपि मा कस्यापि कथयिष्यसीति प्रासादबालाग्रप्रतोलिकाया दण्डनिगडेन बद्ध्वा निक्षिप्त । (शच्चम् । हग्गे वि मा कश्श वि कधइश्शशित्ति पाशादबालग्गपदोलिकाए दण्डणिअलेण बन्धिअ णिक्खित्ते ।)

(प्रविश्य ।)

शकार —(सहर्षम् ।)

मासेन तिक्ताम्लेन भक्त शाकेन सूपेन समत्स्यकेन ।
भुक्त मयाऽऽत्मनो गेहे शालीयकूरेण गुडौदनेन ॥ २९ ॥

(कर्णं दत्त्वा ।) भिन्नकास्यखड्खणायाश्चाण्डालवाचाया स्वरसयोग । यथा चैष उद्गीतो वध्यडिण्डिमशब्द पटहाना च श्रूयते तथा तर्कयामि दरिद्रचारुदत्तको वध्यस्थान नीयत इति । तत्प्रेक्षिष्ये । शत्रुविनाशो नाम मम महान्हृदयस्य परितोषो भवति । श्रुत च मया योऽपि किल शत्रु व्यापाद्यमान पश्यति तस्यान्यस्मिञ्जन्मान्तरेऽक्षिरोगो न भवति । मया खलु विषग्रन्थिगर्भप्रविष्टेनेव कीटकेन किमप्यन्तर मृगयमाणेनोत्पादितस्तस्य दरिद्रचारुदत्तस्य विनाश । साम्प्रतमात्मीयाया प्रासादबालाग्रप्रतोलिकायामधिरुह्यात्मन पराक्रम पश्यामि ।

विषाक्तेन शरेण इव दूषिताऽस्मि] ॥ २८ ॥ मासेनेति । उपजातिच्छन्द । [मया आत्मनो गेहे तिक्ताम्लेन तिक्ताम्लरसोपेतेन मासेन समत्स्यकेन शाकेन शालीयकूरेण शाल्युत्पन्नेनान्नेन गुडौदनेन सह भक्त भुक्तम ।] तप्नश केन शालेर्भक्तेन गुडौदनेन ॥२९॥ भिन्नकास्यवत्खड्खणाया कटुस्वराया विकृतध्वन्याश्चाण्डालवाच स्वरसयोग । यथा चैष उत्खालित उद्गन पटहाना च शब्दस्तथा तर्कये । य शत्रु व्यापाद्यमान प्रेक्षते तस्याक्षिणी शीतलायेते । विपकण्डिकाम-यप्रविष्टेन इव कीटकेन । ही विस्मये । कथमित्यर्थ । एवड्ढे एतावान्महान् । नवबलीवर्द इव नववृषभ इव मण्डित । वृपभशब्द सभवन्नपि शकारभापा-वात्यक्त । अपसरतेति । [तूष्णीका मौनिन । अविनय एव तीक्ष्णा निशित विपाण शृङ्ग यस्य स । दुष्ट बलीवर्द

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१ शरेणैव २ सच्च

Well, Sirs, have you heard (all that) ?

I am not afraid of death, only my fair name is tarnished [and this is what pains me] Death to me if (proved) pure (free from guilt) will be like (i e as welcome as) the birth of a son (27)

Moreover —

By that mean fellow (Sakara), whose enemy I never was and who is extremely narrow minded, I was charged with crime —though he himself was the criminal—as with a poison-besmeared arrow (28)

THE TWO CH —Sthavaraka, are you telling the truth ?

CHETA—(Yes), the truth And he also put me in chains linked together, and kept me, imprisoned in the elephant-corniced terrace of his palace, saying '(now) you will not tell any one '

(*Entering*)

SAK —(*Gleefully*)

In my palace I have dined on rice, and meat seasoned with pungent and sour sauces, and vegetables, soup and fish, and rice-cakes and treacled rice (29)

(*Listening*) It seems to be the voice of a Chandala speaking, as it has the ring of cracked bell metal And, since this loud noise of drums and kettle drums beaten at the time of execution is heard, I guess that the penniless Charudatta is (now) being taken to the place of execution So I shall (go and) have a good look at it The destruction of an enemy, in sooth, affords my heart very great pleasure And I have heard that whoever witnesses the killing of an enemy will not suffer from any eye disease in his next birth I have indeed managed to bring about the ruin of that pauper Charudatta, after having sought a (broad) way out, like a warm stationed in the inside of the root of a poisonous herb Now I'll ascend to the elephant corniced upper terrace of my palace and (from there) witness my own exploit

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शकार] ॥ ३० ॥ [लल्लादीक्षितास्तु सत्यकमपि -इति पठित्वा 'प्रशस्त सत्य सत्यकम् । प्रशसाया कन्' इति व्याख्यान्ति । विभव सामर्थ्यम्] । उत्तिष्ठेति । [भो पतित आपद्ग्रस्त य साधुजनस्तस्य अनुकम्पिन् निष्कारणोपगतबान्धव धर्मशील धार्मिक उत्तिष्ठ । त्वया मम मोक्षणाय सुमहान् यत्न कृतोऽपि यद्यपि कृत तथाऽपि दैव न संवदति अनुकूलत्वेनानुवर्तते । त्वयाऽद्य किं न कृतम् । सर्वं

(तथा कृत्वा दृष्ट्वा च।) ही ही एतस्य दरिद्रचारुदत्तस्य वध्य नीयमानस्यैता-वाञ्जनसमर्द। यस्या वेलायामस्मादृश प्रवरो वरमानुषो वध्य नीयते तस्या वेलाया कीदृशो भवेत्। (निरीक्ष्य।) कथम्। एष स नवबलीवर्द इव मण्डितो दक्षिणा दिश नीयते। अथ किंनिमित्त मदीयाया प्रासादबालाग्रप्रतोलिकाया समीपे घोषणा निपतिता निवारिता च। (विलोक्य।) कथ स्थावरकश्चेटोऽपि नास्तीह। मा नाम तेनेतो गत्वा मन्त्रभेद कृतो भविष्यति। तद्यावदेनमन्विष्यामि। (इत्यवतीर्योपसर्पति।)

(मशेण तिक्खामिलकेण भत्ते शाकेण शूपेण शमच्छकेण।
भुत्त मए अत्तणअश्श गेहे शालिश्शकूलेण गुलोदणेण॥

भिण्णकशखड्खणाए चाण्डालवाआए शलगजोए। जधा अ एशे उक्खालिदे[1] वज्झ-डिण्डिमशद्दे पडहाण अ शुणीअदि तथा तक्केमि दलिद्दचालुदत्ताके वज्झट्ठाण णीअदि त्ति। ता पेक्खिश्शम्। शत्तुविणाशे णाम मम महन्ते हलवकश्श पलिदोशे होदि। शुद अ मए जे वि किल शत्तु वावादअन्त पेक्खदि तश्श अण्णंशि जम्मन्तले अक्खिलोगे ण होदि। मए क्खु विशगण्ठिगब्भपविट्ठेण विअ कीडएण किं पि अन्तल मग्गमाणेण उप्पाडिदे ताह दलिद्दचारुदत्ताह विणाशे। शपद अत्तणकेलिकाए पाशादबालग्गपदोलिकाए अहिलुहिअ अत्तणो पलक्कम पेक्खामि। ही ही एदाह दलिद्दचालुदत्ताह वज्झ णीअमाणाह एत्तड्ढे[2] जणशमद्दे। ज वेल अम्हालिशे पबले वलमणुश्शे वज्झ णीअदि त वेल कीदिशे[3] भवे। कधम्। एशे शे णवबलद्दके विअ मण्डिदे दक्खिण दिश णीअदि। अध किणिमित्त ममकेलिकाए पाशादबालग्गपदोलि-काए शमीवे घोशणा णिवडिदा णिवालिदा अ। कध थावलके चेडे वि णत्थि इध। मा णाम तेण इदो गदुअ मन्तभेदे कडे भविश्शदि। ता जाव ण अण्णेशामि।)

चेट—(दृष्ट्वा।) भट्टारका एष स आगत। (भट्टालका एशे शे आगदे।)

चाण्डालौ—

अपसरत दत्त मार्गं द्वार पिधत्त भवन तूष्णीका।
अविनयतीक्ष्णविषाणो दुष्टबलीवर्द इत एति॥ ३०॥
(ओशलध देध मग्ग दाल ढक्केध होध तुण्हीआ।
अविणअतिक्खविशाणे दुटटबइल्ले इदो एदि॥)

शकार—अरे अरे अन्तरमन्तर दत्त। (उपसृत्य।) पुत्रक स्थावरक चेट एहि गच्छाव। (अले अले अन्तल अन्तल देध। पुत्तका थावलका चेडा एहि। गच्छम्ह।)

चेट—ही ही अनार्य वसन्तसेना मारयित्वा न परितुष्टोऽसि। साप्रत प्रणयिजनकल्पपादपमार्यचारुदत्त मारयितु व्यवसितोऽसि। (ही ही अणज्ज वशन्त-शेणिअ मालिअ ण पलितुट्टे शि। शपद पणइजणकप्पपादव अज्जचालुदत्त मालइदु ववशिदेशि।)

शकार—न हि रत्नकुम्भसदृशोऽह स्त्रियं व्यापादयामि। (ण हि लअणकुम्भ-शलिशे हग्गे इत्थिअ वावादेमि।)

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१ उस्कालिदे　२ ऐशे वड्ढे (एष वृद्ध).　३ कीदिश.

(*Does so, seeing*) Ha, ha ! There is so large a crowd of people when this beggar Charudatta is being taken to the execution ground, how large then would it be when a mighty high personage like myself would be taken to be executed ? (*Peering*) How ! Here he is, decked like a newly-trained bullock, being taken in the southern direction ! But why is it that the proclamation was made in the neighbourhood of the elephant corniced terrace of my palace, and stopped (suddenly) ? (*Observing*) How ! The slave Sthavaraka, too, is not to be seen here ! Could he have gone from this place and divulged the facts ? Let me then first seek him out

(*Descends and approaches*)

CHETA—(*Seeing him*) Gentlemen, here he comes !

CH —

Move off and make way ! Shut the doors and remain silent ! For here comes this mad bull having sharp horns (in the form) of his arrogant deeds ! (30)

SAK —Ho, there ! Make way, make way ! (*Approaching*) My son, Sthavaraka, my slave, come, let us be off !

CHETA —Oh, you villain ! You were not satisfied by the murder of Vasantasena, and (in addition) now you want to murder the noble Charudatta also, the wish granting tree of all supplicants !

SAK —Never shall I, who am like a pot filled with jewels (*i e* very rich), murder a woman (for the sake of her money) !

कृतमित्यर्थ । वसन्ततिलक वृत्तम्] ।। ३१ ।। आश्रममिति । [वत्स मातर गृहीत्वा अद्यैव आश्रम कस्यापि मुने तपोवन वा गन्तव्यम् । पुत्र पितृदोषेण त्वमपि एवमहमिव मृत्यु मा गमिष्यसि] ।। ३२ ।। किं **ओहशशीत्यादि** । गाथा । किमवहमसि हे शक पुरुष दृष्ट्वा दैवपर्यस्तम् । विदित न त्वमत्पीवत हे दुर्जन कृतान्तदष्ट्रामापुरोहपि (?) ।। पराणेमि परानयामि व्यावर्तयामि । एताए एतावता । एवमेवेत्यर्थ । इदानीमित्येके । सङ्खल्लेन वध्यपटहवादनदण्डेन प्राप्येति । [एतद्वचसनमेव महार्णवस्तत्र प्रपात प्राप्य । त्रासो भीति । जनापवाद वसन्तसेनावधायशोरूप स एव वह्नि] ।। ३३ ।। वज्झपालिआ **बधपर्याय** । बीरक इति चाण्डालनाम । **बन्ध** खण्डेदि बन्धमाच्छिद्य प्रसरति । **प्रभवतीति** । प्रबलपुरुष नयनिर्णेतार । तेषा वाक्यैर्भाग्यदोषाददूषितस्य यदि मे धर्म [पुण्यसचय] प्रभवति तदा सुरपतिभवनस्था कदाचिज्जीवन्ती यत्र तत्र स्थिता वा सैव वसन्तसेनैव

सर्वे—अहो त्वया मारिता। नार्यचारुदत्तेन। (अहो तुए मारिदा। ण अज्जचारुदत्तेण।)

शकार—क एव भणति। (के एव्व भणादि।)

सर्वे—(चेटमुद्दिश्य।) नन्वेष साधु (ण एसो साहू।)

शकार—(अपवार्य सभयम्।) हन्त कथ स्थावरकश्चेट सुष्ठु न मया सयत। एष खलु ममाकार्यस्य साक्षी। (विचिन्त्य।) एव तावत्करिष्यामि। (प्रकाशम्।) अलीक भट्टारका। अहो एष चेट सुवर्णचोरिकया मया गृहीतस्ताडितो मारितो बद्धश्च। तत्कृतवैर एष यद्भणति किं सत्यम्। (अपवारितकेन चेटस्य कटक प्रयच्छति। स्वैरकम्।) पुत्रक स्थावरक चेट एतद्गृहीत्वाऽन्यथा भण। (अविदमादिके अविवमादिके कध थावलके चेडे शुश्ठु ण मए शजदे। एशे क्खु मम अकज्जश्श शक्खी। एव्व दाव कलइश्शम्। अलीअ भश्टालका। हहो एशे चेडे शुवण्णचोलिआए मए गहिदे पिश्टिदे मालिदे बद्धे अ। ता किदवेले एशे ज भणादि किं शच्चम्। पुश्तका[१] थावलका चेडा एद गेण्हिअ अण्णधा भणाहि।)

चेट—(गृहीत्वा।) पश्यत पश्यत भट्टारका अहो सुवर्णेन मा प्रलोभयति। (पेक्खध पेक्खध भट्टालका। हहो शुवण्णेण म पलोभेदि।)

शकार—(कटकमाच्छिद्य।) एतत्तत्सुवर्णक यस्य कारणान्मया बद्ध। (सक्रोधम्।) हहो चाण्डालौ मया खल्वेष सुवर्णभाण्डारे नियुक्त सुवर्ण चोरयन्मारितस्ताडित। तद्यदि न प्रत्ययेथे तदा पृष्ठ तावत्पश्यतम्। (एशे शे शुवण्णके जश्श कालणादो मए बद्धे[२]। हहो चाण्डाला[३] मए क्खु एशे शुवण्णभण्डाले णिउत्ते शुवण्ण[४] चोलअन्ते मालिदे पिश्टिदे। ता जदि ण पत्तिआअध ता पिश्टि दाव पेक्खध।)

चाण्डालौ—(दृष्ट्वा।) शोभन भणति। वितप्तश्चेट किं न प्रलपति। (शोहण भणादि। वितत्ते[५] चेडे किं ण प्पलवदि[६]।)

चेट—हन्त ईदृशो दासभावो यत्सत्य कमपि न प्रत्याययति। (सकरुणम्।) आर्य चारुदत्त एतावान्मे विभव। (इति पादयो पतति।) (हीमादिके ईदिशे दाशभावे ज शच्च[७] कपि ण पत्तिआअदि। अज्जचालुदत्त एत्तिके मे विहवे।)

चारुदत्त—(सकरुणम्।)

> **उत्तिष्ठ भो पतितसाधुजनानुकम्पि-**
> **न्निष्कारणोपगतबान्धव धर्मशील।**
> **यत्न कृतोऽपि सुमहान्मम मोक्षणाय**
> **दैव न सवदति किं न कृत त्वयाऽद्य॥ ३१॥**

चाण्डालौ—भट्टक ताडयित्वैत चेट निष्कासय। (भट्टके[८] पिट्ठिअ एद चेड णिक्कालेहि।)

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१ पुश्यका २ वड्ढे ३ चाण्डालआ ४ शुवण्णअ ५ विडत्ते ६ प्पडवदि ७ सच्चक पि (सत्यकमपि न प्रत्याय्यते) ८ भश्टके

ALL—Oh, but she was murdered by *you*, and not by the worthy Charudatta!

SAK.—Who says so?

ALL.—(*Pointing to* Cheta.) Why, this good man!

SAK.—(*Alarmed, to himself.*) Hang it! How is it that I failed to properly secure the slave Sthavaraka? For he is the (sole) witness of my crime. (*Pondering.*) Well I'll manage it thus. (*Aloud.*) It is a lie, gentlemen! For see, this slave was caught by me as he was stealing my gold, and beaten and cudgelled and imprisoned. So, having become my enemy, whatever he tells you—could it be the truth? (*Aside. Gives a golden bangle to* Cheta. *Whispering.*) Sthavaraka, my son, my slave, take this and contradict what you have said (*lit.* speak otherwise.)

CHETA.—(*Taking it.*) Look, masters, look! Oh, (here) he is tempting me with gold!

SAK.—(*Snatching away the bangle.*) Here's that golden ornament for which he was put in chains! (*Angrily.*) Oh you Chandalas, I really did beat and cudgel him as he was stealing my gold when appointed to guard my treasury. And, if you don't believe me, you may just inspect his back.

CH.—(*Seeing.*) What he says is right. What will a slave when exasperated (*lit.* scorched) not prattle?

CHETA.—Alas! Slavery is such a (cursed) thing that nobody believes the truth (told by a slave). (*Mournfully.*) Sir Charudatta, (only) thus far lay my power! (*He prostrates himself at his feet.*)

CHAR.—(*Mournfully.*)

Rise, O you who took pity on a fallen innocent man, who came to me as a disinterested friend, and who are righteous by nature. Although you made a very great effort to set me free, Fate does not agree to it. What is it that you have not done (for me) to day? (31)

CH.—Sir, thrash this slave and turn him out.

स्वस्वभावेनात्मरूपतया मम कलङ्कं व्यपनयतु । [मालिनी छन्द] ॥ ३४ ॥
गन्तव्यम् । तत्रैव मया मर्तव्यमित्यर्थ । अर्धामति । [दीर्घा उन्नतशरोरा गोमायव

शकार—निष्क्राम रे। (इति निष्क्रामयति[१]।) अरे चाण्डालौ किं विलम्बेथे मारयतमेतम्। ([२]णिक्कम ले। अलेचाण्डाल कि विलम्बेध। मालेध एदम्।)

चाण्डालौ—यदि त्वरयसे तदा स्वयमेव मारय। (जदि तुवलशि ता शअ ज्जव मालेहि।)

रोहसेन—अरे चाण्डालौ मा मारयतम्। मुञ्चत पितरम्। (अले चाण्डाला म मारेध। मुञ्चध आवुकम्।)

शकार—सपुत्रमेवैतं मारयतम्। (शपुत्त ज्जेव एद मालेध।)

चारुदत्त—सर्वमस्य मूर्खस्य सभाव्यते। तद्गच्छ पुत्र मातु समीपम्।

रोहसेन—किं मया गतेन कर्तव्यम्। (कि मए गदेण कादव्वम।)

चारुदत्त—

> आश्रम[३] वत्स गन्तव्य गृहीत्वाऽद्यैव मातरम्।
> मा पुत्र पितृदोषेण त्वमप्येव[४] गमिष्यसि॥ ३२॥

तद्वयस्य गृहीत्वैन व्रज।

विदूषक—भो वयस्य एव त्वया ज्ञात त्वया विनाऽह प्राणान्धारयामीति। (भो वअस्स एव्व तुए जाणिद तुए विणा अह पाणाइ धारेमि त्ति।)

चारुदत्त—वयस्य स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्याग।

विदूषक—(स्वगतम्।) युक्त न्विदम्। तथाऽपि न शक्नोमि प्रियवयस्य-विरहित प्राणान्धर्तुमिति। तद्ब्राह्मण्यै दारक समर्प्य प्राणपरित्यागेनात्मन प्रिय वयस्यमनुगमिष्यामि। (प्रकाशम्।) भो वयस्य परानयाम्येत लघु। (इति सकण्ठग्रह[५] पादयो पतति।) (जुत्त णेदम्। तधा वि ण सक्कुणोमि पिअवअस्स-विरहिदो पाणाइ धारेदु त्ति। ता बम्हणीए दारअ समप्पिअ पाणपरिच्चाएण अत्तणो पिअवअस्स[६] अणुगमिस्सम्। भो वअस्स पराणेमि एद लहुम्।)

(दारकोऽपि रुदन्पतति।)

शकार—अरे ननु भणामि सपुत्रक चारुदत्त व्यापादयतमिति। (अले ण भणामि शपुत्ताक चालुदत्ताक वावादेध त्ति।)

(चारुदत्तो भय नाटयति)

चाण्डालौ—न ह्यस्माकमीदृशी राजाज्ञप्ति. यथा सपुत्र चारुदत्त व्यापादयतमिति। तन्निष्क्राम रे दारक निष्क्राम। (इति निष्क्रामयत।) इद तृतीय घोषणास्थानम्। ताडयत डिण्डिमम्। (पुनर्घोषयत।) (ण हि अम्हाण ईदिशी लाआणत्ती जधा शपुत्त चालुदत्त वावादेध त्ति। ता णिक्कम ले दालआ णिक्कम। इम तइम घोषणट्ठाणम्। ताडेध डिण्डिमम्।)

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१ निर्वासयति. २ णिश्शल (निस्सर) ३ आश्रमो वत्स गन्तव्य ४ त्वमप्यत्र-गमिष्यसि ५ ग्रहण. ६ वअस्समग्ग.

SAK —Here, off with you! (*He drives him out*) Well, Chandalas, why do you delay? Kill him!

CH —If you are in such a hurry, then you may kill him yourself!

ROH —O Chandalas, kill me, release my father!

SAK —Kill him together with his son!

CHA'R —Everything is possible in the case of this fool, so, my son, go to your mother

ROH —What am I to do by going away?

CHAR —

Dear child, this very day you should go to (reside in) a hermitage (in a forest), along with your mother, lest you too, my son, fare similarly, through the crime of your father (32)

So, friend Maitreya, take him and go

VID —O friend, have you so known it (as to think) that I could remain alive without you?

CHAR —Friend, your life is in your own power, and it is not right for you to give it up

VID —(*To himself*) That is surely true, but still, I am unable to remain alive after being separated from my dear friend So, I will give this boy into his wife's care and myself follow my dear friend by giving up my life (*Aloud*) O friend, I shall immediately take him back (*He embraces him around the neck and falls at his feet*)

(*The* boy, *too, weeps and prostrates himself*)

SAK —Eh, do I not say that you should kill Charudatta along with his son?

(Charudatta *exhibits alarm*)

CH —The king's order (to us) is not such (to the effect) that we should kill Charudatta along with his son Here, go away, boy, off with you! (*They show him out*) Here's the third proclamation station Beat the drum! (*They proclaim once more*)

शकार —(स्वगतम् ।) कथमेते न प्रत्ययन्ते पौरा । (प्रकाशम् ।) अरे चारुदत्त बटुक न प्रत्ययत एष पौरजन । तदात्मीयया जिह्वया भण मया वसन्त सेना मारितेति । (कध एशे ण पत्तिआअन्ति पौला । हुहो चालुदत्ता बडुका[१] ण पत्तिआअदि एशे पौलजणे । ता अत्तणकेलिकाए जीहाए भणाहि मए वशन्तशेणा मालिदेत्ति ।)

(चारुदत्तस्तूष्णीमास्ते ।)

शकार —अरे चाण्डाल मनुष्य न भणति चारुदत्तबटुक । तद्भणयतमनेन जर्जरवशखण्डेन शङ्खलेन ताडयित्वा ताडयित्वा । (अले चाण्डाल गोहे ण भणादि चालुदत्तबडुके[२] । ता भणावेध इमिणा जज्जलवशखण्डेन शङ्खलेण तालिअ तालिअ ।)

चाण्डाल —(प्रहारमुद्यम्य ।) भोश्चारुदत्त भण । (भो चालुदत्त भणाहि ।)

चारुदत्त —(सकरुणम् ।)

> **प्राप्यैतद्व्यसनमहार्णवप्रपात[३]**
> **न त्रासो न च मनसोऽस्ति मे विषाद ।**
> **एको मा दहति जनापवादवह्नि-**
> **र्वक्तव्य यदिह मया हता प्रियेति ।। ३३ ।।**

(शकार पुनस्तथैव ।)

चारुदत्त —भो भो पौरा । ('मया खलु नृशसेन' (९।३०, ३८) इत्यादि पुन पठति ।)

शकार —व्यापादिता । (वावादिता ।)

चारुदत्त —एवमस्तु ।

प्रथमचाण्डाल —अरे तवात्र वध्यपालिका । (अले तव अत्त [४]वज्झपालिआ ।)

द्वितीयचाण्डाल —अरे तव । (अले तव ।)

प्रथम —अरे लेख कुर्व । (इति बहुविध लेखक कृत्वा ।) अरे यदि मदीया वध्यपालिका तदा तिष्ठतु तावन्मुहूर्तकम् । (अले लेक्खअ कलेम्ह । अले जदि ममकेलिका वज्झपालिआ ता चिठ्ठदु दाव मुहुत्तअम् ।)

द्वितीय —किंनिमित्तम् । (किंणिमित्तम् ।)

प्रथम —अरे भणितोऽस्मि पित्रा स्वर्ग गच्छता यथा—पुत्र वीरक यदि तव वध्यपालिका भवति मा सहसा व्यापादयसि वध्यम् । (अले भणिदो म्हि पिदुणा शग्ग गच्छन्तेण जधा—पुत्त वीरअ जइ तुह वज्झपालिआ होदि मा शहशा[५] वावादअशि वज्झम् ।)

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१ बडुव्वका (बटुवक।) २ बडुव्वके, बुड्ढबडुके ३ महार्णव, ..प्रयात. ४ वज्झवाली. ५ शहशत्ति (सहसेति)

SAK —(*To himself*) How ! These citizens do not believe it ! (*Aloud*) Oh, Chrudatta, you fellow ! This multitude of citizens does not believe it So speak it with your own tongue— "I killed Vasantasena"

(Charudatta *remains silent*)

SAK —Ho ! Chandala, man, this fellow, Charudatta, doesn't speak. So make him speak by repeatedly striking him with that broken piece of old bamboo, your drum-stick

CH —(*Raising his hand for a blow*) Speak, O Charudatta !

CHAR —(*Mournfully*)

Having fallen in this fathomless big ocean of calamity, I feel neither terror nor sorrow in my mind But only one thing, *viz* the fire of popular ignominy, burns me, when now I am asked to say—"I killed my beloved" (33)

(Sakara *again says as before*)

CHAR —Oh, ye citizens ! (*He recites again the verse beginning 'By my cruel self' &c*)

SAK —"Was killed"

CHAR —So be it !

THE FIRST CH —Oh, it is your turn to day to kill

THE SECOND CH —Oh, it is yours !

THE FIRST—Let us reckon by making a writing (*They write or draw lines in many ways*) Ah, if it is my turn, then let it stand over for a short while

THE SECOND—What for ?

THE FIRST—I was told by my father when about to depart to heaven, thus—"Viraka, my son, whenever it will be your turn to kill, you should never kill the condemned man at once"

शृगाला प्रतिवृत्त शूलादधोलम्बमानं कलेवर कर्षन्ति । अर्धमपि शूललग्नमट्टहासस्य वेशो कालाट्टहासस्य रूपमिव तद्भीषणमित्यर्थ । शूललग्न स्थितम्] ॥ ३५ ॥ उत्तिष्ठदिति ॥ ३६ ॥ आकृष्ट इति । उद्गीति । [सरोषमाकृष्ट मुष्टौ त्सरौ मुष्टिना गृहीतोऽपि दारुणक भीषण अशनिसन्निभ निर्घातसदृश खड्ग किमर्थं

द्वितीय —अरे किंनिमित्तम् । (अले किंणिमित्तम् ।)

प्रथम —कदाऽपि कोऽपि साधुरर्थं दत्त्वा वध्य मोचयति । कदाऽपि राज्ञ पुत्रो भवति तेन वृद्धिमहोत्मवेन सर्ववध्याना मोक्षो भवति । कदाऽपि हस्ती बन्ध खण्डयति तेन सभ्रमेण वध्यो मुक्तो भवति । कदाऽपि राजपरिवर्तो भवति तेन सर्ववध्याना मोक्षो भवति । (कदावि कोवि साहू अत्थ दइअ वज्झ मोआवेदि । कदावि लण्णो पुत्ते भोदि तेण वद्धावेण[1] शव्ववज्झाण मोक्खे होदि । कदावि हत्थी बन्ध खण्डेदि[2] तेण शभमेण वज्झे मुक्के होदि । कदावि लाअपलिवत्ते होदि तेण शव्ववज्झाण मोक्खे होदि ।)

शकार —कि कि गजपरिवर्तो भवति । (कि किं लाअपलिपत्ते होदि ।)

चाण्डाल —अरे वध्यपालिकाया लेख कुर्व ।(अले वज्झपालिआए लेक्खअ कलम्हे ।)

शकार —अरे शीघ्र मारयत चारदत्तम् । (इत्युक्त्वा चेट गृहात्वैकान्ते स्थित ।) (अले शिग्घ मालेध चालुदत्ताकम् ।)

चाण्डाल —आर्य चारुदत्त राजनियोग खल्वपराध्यति न खल्वावा चाण्डालौ । तत्स्मर यत्स्मर्तव्यम् । (अज्ज चालुदत्त लाअणिओओ क्खु अवलज्झदि ण क्खु अम्हे चाण्डाला । ता शुमलेहि ज शुमलिदव्वम् ।)

चारुदत्त —

> **प्रभवति यदि धर्मो दूषितस्यापि मेऽद्य**
> **प्रबलपुरुषवाक्यैर्भाग्यदोषात्कथचित् ।**
> **सुरपतिभवनस्था[3] यत्र तत्र स्थिता[4] वा**
> **व्यपनयतु कलङ्क स्वस्वभावेन[5] सैव[6] ॥ ३४ ॥**

भो क्व तावन्मया गन्तव्यम् ।

चाण्डाल —(अग्रतो दर्शयित्वा ।) अरे एतद्दृश्यते दक्षिणश्मशान यत्प्रेक्ष्य वध्या झटिति प्राणान्मुञ्चन्ति । पश्य पश्य ।

> **अर्धं कलेवर प्रतिवृत्त कर्षन्ति दीर्घगोमायव· ।**
> **अर्धमपि शूललग्न वेश इवाट्टहासस्य ॥ ३५ ॥**

(अले एद दीशदि दक्खिणमशाण ज पेक्खिअ वज्झा झत्ति पाणाइ मुञ्चन्ति । पेक्ख पेक्ख ।

> अद्ध कलेवल पडिवुत्त कड्ढन्ति दीहगोमाआ ।
> अद्ध पि शूललग्ग वेश विअ अट्टहाशश्श ॥)

चारुदत्त —हा हतोऽस्मि मन्दभाग्य । (इति सावेगमुपविशति ।)

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१ वद्धावएण. २ खुट्टति (छिनत्ति) ३ भुवनस्था ४ आस्थिता ५ स्वस्ति० ६ सैषा

THE SECOND—For what reason ?

THE FIRST—Perchance some kind gentleman might set the condemned man at liberty by paying a ransom Perhaps a son might be born to the king, and on account of that great joyous festival, all the condemned men may be released Perchance an elephant might break loose from his chains, and in that commotion the condemned criminal might escape Or sometimes there might be a change of kings, and then all the condemned men may be set at large

SAK —What, what's that ? A change of kings ?

CH —Eh, let us reckon by writing out our turns of killing

SAK —You there, kill Charudatta quickly ! (*Having said so he, with the* Cheta, *moves away and remains in a corner*)

CH —Noble Charudatta, it is verily the king's command that is guilty towards you, and not we, Chandalas So please think of whatever you have to think of

CHAR —

Although through ill luck I am somehow condemned (declared guilty) by the words of persons in high authority, still, if my righteousness possesses power, then let that very same (beloved of mine), residing in Indra's heaven,—or wherever she may be,—remove this stigma on me, by virtue of (with) her own (sweet) good nature (34)

Well, where am I to go now ?

CH —(*Pointing before him*) Well, here you observe this southern cemetery at whose very sight the condemned men at once (take fright and) die See, see—

Jackals with elongated bodies are pulling at the (lower) half of a corpse which is dangling there, while the other half still remains on the stake, like the (grinning) mask of loud laughter (35)

CHAR —Alas ! I am undone, unlucky that I am ! (*Sits down in agony*)

धरण्या पतित] ॥ ३७ ॥ सह्यवासिनीति । सह्य पर्वतविशेष । तत्रस्था दुर्गी स्वकुलदेवता सबोधयति । का पुनरिति । गाथा । का पुनस्त्वरितमसे पतता चिकुरभारेण [कुन्तलकलापेनोपलक्षिता एषा] व्याहरन्त्युत्थितहस्ता [ऊर्ध्वपाणि]

[1]शकार —न तावद्गमिष्यामि । चारुदत्तक व्यापाद्यमान तावत्पश्यामि । (परिक्रम्य दृष्ट्वा ।) कथमुपविष्ट । (ण दाव गमिश्शम् । चालुदत्ताक वावाद-अन्त दाव पेक्खामि । कध उवविश्टे ।)

चाण्डाल —चारुदत्त किं भीतोऽसि । (चालुदत्ता किं भीदेशि ।)

चारुदत्त —(सहसोत्थाय ।) मूर्ख । ('न भीतो मरणादस्मि केवल दूषित यश ' (१०।२७) इत्यादि पुन पठति ।)

चाण्डाल —आर्य चारुदत्त गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्ति लभेते । किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थित पतति कोऽपि पतितोऽप्युत्तिष्ठते ।

उत्तिष्ठत्पततो वसनपातिका शवस्य पुनरस्ति ।
एतानि हृदये कृत्वा सधारयात्मानम् ॥ ३६ ॥

(द्वितीयचाण्डाल प्रति ।) एतच्चतुर्थं घोषणास्थानम् । तदुद्घोषयाव । (पुनस्तथैवोद्घोषयत ।) (अज्ज चालुदत्त गअणदले पडिवशन्ता चन्दशुज्जा वि विपत्ति लहन्ति । किं उण जणा मलणभीलुआ माणवा वा । लोए कोवि उट्ठिदो पडदि कोवि पडिदोवि उट्ठेदि ।

उट्ठन्तपडन्ताह् वशणपाडिआ शवश्श उण अत्थि ।
एदाइ हिअए कदुअ सधालेहि अत्ताणअ ॥

एद चउट्ठ घोशणट्ठाणम् । ता उग्घोशम्ह ।)

चारुदत्त —हा प्रिये वसन्तसेने । ('शशिविमलमयूख'—(१०।१३) इत्यादि पुन पठति ।)

(तत प्रविशति ससभ्रमा वसन्तसेना भिक्षुश्च ।)

भिक्षु —आश्चर्यम् । अस्थानपरिश्रान्ता समाश्वास्य वसन्तसेनिका नयन्ननुगृहीतोऽस्मि प्रव्रज्यया । उपासिके कुत्र त्वा नेष्यामि । (हीमाणहे । अट्ठाणपलिश्शन्त शमश्शाशिअ वशन्तशेणिअ णअन्ते अणुग्गहिदम्हि पव्वज्जाए । उवाशिके कहिं तुम णइश्शम् ।)

वसन्तसेना —आर्यचारुदत्तस्यैव गेहम् । तस्य दर्शनेन मृगलाञ्छनस्येव कुमुदिनीमानन्दय माम् । (अज्जचारुदत्तस्स ज्जेव गेहम् । तस्स दसणेण मिअलाञ्छणस्स विअ कुमुदिणिं आणन्देहि मम् ।)

भिक्षु —(स्वगतम् ।) कतरेण मार्गेण प्रविशामि । (विचिन्त्य ।) राजमार्गेणैव प्रविशामि । उपासिके एहि । अय राजमार्ग । (आकर्ण्य ।) किं नु खल्वेष राजमार्गे महान्कलकल श्रूयते । (कदलेण मग्गेण पविशामि । लाअमग्गेण ज्जेव पविशामि । उवाशिके एहि । इम लाअमग्गम् । किं णु क्खु एशे लाअमग्गे महन्ते कलअले शुणीअदि ।)

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१ नेपथ्ये श०.

SAK —I won't go just yet. Let me first see Charudatta being killed (*Walking about and seeing*) How ! He has sat down !

CH —Charudatta, are you afraid ?

CHAR —(*Getting up at once*) You fool ! (*He recites again the verse beginning 'I am not afraid of death, only my good name is soiled' &c*)

CH —Noble Charudatta, even the sun and the moon, who are denizens of heaven, are overtaken by calamity, what then of (common) people, men who are afraid of death ? In this world, any one who rises does fall, and one who falls does rise (again)

The dead body, rising and again falling, exhibits the manner of the casting off of a garment So, keeping these things in your mind, you should steel yourself (against death) (36)

(*To the* second Chandala) Here's the fourth proclamation-station ! Let us, therefore, proclaim it aloud. (*They again proclaim as before*)

CHAR —Oh, my beloved Vasantasena ! (*He again recites the verse beginning 'O you with teeth pure like the rays of the moon' &c*)

(*Then enter in a hurry Vasantasena and the Bhikshu*)

BHIKSHU —Wonderful ! I am indeed blessed by my ascetic state, since I am leading (i e. showing the way to) Vasantsena after having revived her who had swooned in an undesirable locality —O, worshipper of Buddha, where shall I take you ?

VAS —To the house of the worthy Charudatta, of course ! Kindly gladden me with his sight, like a night lotus with that of the moon !

BH —(*To himself*) By what route shall I proceed ? (*pondering*) I will go by the high road Come, O worshipper of Buddha ! Here is the high road (*Listening*) What, I wonder, might be the cause of this mighty uproar that I hear on the highway ?

इत एति । 'उच्छिअहत्था' इति पाठे उच्छ्रितहस्तेत्यर्थः ॥ ३८ ॥ [यज्ञवाट-गतस्य यज्ञस्थानस्थितस्य ।] केयमिति । अभ्युद्यते उद्गते । द्रोणवृष्टि द्रोणस्य मेघस्य वृष्टि ॥ ३९ ॥ बसन्तसेनेति । [द्वितीया मृताया अन्या । उपजाति-वृत्तम्] ॥ ४० ॥ किं न्विति । [जीवातुकाम्यया जीवनौषधेच्छया । जीवयितु

वसन्तसेना—(अग्रतो निरूप्य ।) कथं पुरतो महाजनसमूहः । आर्य जानीहि तावत्किं न्विदमिति । विषमभरक्रान्तेव वसुधरा एकवासोन्नतोज्जयिनी वर्तते । (कध पुरदो महाजणसमूहो । अज्ज जाणाहि दाव किं णेदं त्ति । विसमभरक्कन्ता विअ वसुधरा एअवासोण्णदा उज्जइणी वट्टदि ।)

चाण्डालः—इदं च पश्चिमं घोषणास्थानम् । तत्ताडयत डिण्डिमम् । उद्घोषयत घोषणाम् । (तथा कृत्वा ।) भोश्चारुदत्त प्रतिपालय । मा भैः । शीघ्रमेव मार्यसे । (इमं अ पच्छिमं घोषणट्ठाणम् । ता तालेध डिण्डिमम् । उग्गोशेध घोशणम् । भो चालुदत्त पडिवालेहि । मा भाआहि । लहु ज्जेव मालीअशि ।)

चारुदत्तः—भगवत्यो देवता ।

भिक्षुः—(श्रुत्वा ससम्भ्रमम् ।) उपासिके त्वं किल चारुदत्तेन मारिताऽसीति चारुदत्तो मारयितुं नीयते । (उवाशिके तुमं किल चालुदत्तेण मालिदाशि त्ति चालुदत्तो मालिदुं णीअदि ।)

वसन्तसेना—(ससम्भ्रमम् ।) हा धिक् हा धिक् । कथं मम मन्दभागिन्याः कृत आर्यचारुदत्तो व्यापाद्यते । भो त्वरितं त्वरितमादेशय मार्गम् । (हद्धी हद्धी । कधं मम मन्दभाइणीए किदे अज्जचालुदत्तो वावादीअदि । भो तुरिदं तुरिदं आदेसेहि मग्गम् ।)

भिक्षुः—त्वरतां त्वरतां बुद्धोपासिकाऽऽर्यचारुदत्तं जीवन्तं समाश्वासयितुम् । आर्याः अन्तरमन्तरं दत्त । (तुवलदु तुवलदु बुद्धोवाशिका अज्जचालुदत्तं जीअन्तं शमश्शाशिदुम् । अज्जा अन्तलं अन्तलं देध ।)

वसन्तसेना—अन्तरमन्तरम् । (अन्तरं अन्तरम् ।)

चाण्डालः—आर्य चारुदत्त स्वामिनियोगोऽपराध्यति । तत्स्मर यत्स्मर्तव्यम् । (अज्ज चालुदत्त शामिणिओओ अवलज्झदि । ता शुमलेहि जं शुमलिदव्वम् ।)

चारुदत्तः—किं बहुना । ('प्रभवति—' (१०।३४) इत्यादि श्लोकं पठति ।)

चाण्डालः—(खड्गमाकृष्य ।) आर्य चारुदत्त उत्तानो भूत्वा समं तिष्ठ एकप्रहारेण मारयित्वा त्वां स्वर्गं नयावः । (अज्ज चालुदत्त उत्ताणे भविअ समं चिट्ठ । एक्कप्पहालेण मालिअ तुमं शग्गं णेम्ह ।)

(चारुदत्तस्तथा तिष्ठति ।)

चाण्डालः—(प्रहर्तुमीहते । खड्गपतनं हस्तादभिनयन् ।) ही कथम् ।

आकृष्टः सरोषं मुष्टौ मुष्टिना गृहीतोऽपि ।
धरण्यां किमर्थं पतितो दारुणकोऽशनिसन्निभः खड्गः ॥ ३७ ॥

यथैतत्संवृत्तं तथा तर्कयामि न विपद्यत आर्यचारुदत्त इति । भगवति सह्यवासिनि प्रसीद प्रसीद । अपि नाम चारुदत्तस्य मोक्षो भवेत्तदाऽनुगृहीतं त्वया चाण्डालकुलं भवेत् । (ही कधम् ।

VAS —(*Peering before her*) How! There's a big crowd of people in our front! Sir, please just find out what it may be Ujjayini seems to have raised itself in one spot, as though the earth had become burdened with an uneven load!

CH —And here is the last proclamation station So, strike the drum and repeat aloud the proclamation! (*Doing accordingly*) O Charudatta, get ready! Do not fear, you will be quickly dispatched!

CHAR —Ye gods in heaven!

BH —(*Hearing it, excitedly*) O worshipper of Buddha! Charudatta is being taken for being killed on a charge of having murdered you

VAS —(*In agitation*). Oh, alas! Oh, alas! How is it that the worthy Charudatta is being killed on account of me, the unlucky one! Sir, please show me the way very quickly

BH —Make haste, O worshipper of Buddha, make haste and comfort the worthy Charudatta while he still lives! Make way, sirs, make way!

VAS —Make room, make room!

CH —Noble Charudatta, it is our master's command that is guilty here So remember whatever you have to remember

CHAR —What more need I say? (*Recites the verse beginning "Although I am deemed a sinner" &c*)

CH —(*Drawing his sword*) Noble Charudatta, lie flat and keep straight We will despatch you with one stroke and send you to heaven

(Charudatta *lies as asked*)

CH —(*Is about to strike, gesticulating that the sword drops from his hand*) Ha! How's that?

Although I fiercely drew it by its hilt and grasped it in my fist, why has the sword, terrible like the thunderbolt, fallen on the ground? (37)

Since this has occurred, I infer that the worthy Charudatta won't be killed (after all) O divine Durga, thou that dwellest on the Sahya? Have mercy! If Charudatta happens to be saved, then forsooth the (whole) race of the Chandalas will have been blessed by you!

आअट्ठिदे[२] शलाश मुट्ठीए मुट्ठिणा गहीदे वि ।
चलणीए कीश पडिदे दालुणके अशणिशणिहे खग्गे ॥

जधा एद सवुत्त तधा तक्केमि ण विवज्जदि अज्जचालुदत्ते त्ति । भअवदि सज्झवाशिणि पशीद पशीद । अवि णाम चालुदत्तश्श मोक्खे भवे तदो अणुगहीद तुए चाण्डालउल भवे ।)

अपर —यथाज्ञप्तमनुतिष्ठाव । (जधाणत्त अणुचिट्ठम्ह ।)

प्रथम —भवतु । एव कुर्व । (भोदु[१] । एव कलेम्ह ।)

(इत्युभौ चारुदत्त शूले समारोपयितुमिच्छत ।)

(चारुदत्त 'प्रभवति—' (१०।३४) इत्यादि पुन पठति ।)

भिक्षुर्वसन्तसेना च —(दृष्ट्वा ।) आर्या मा तावन्मा तावत् । आर्या एषाह मन्दभागिनी यस्या कारणादेष व्यापाद्यते । (अज्जा मा दाव मा दाव । अज्जा एसा अह मन्दभाइणी जाए कारणादो एसो वावादीअदि ।)

चाण्डाल —(दृष्ट्वा ।)

का पुनस्त्वरितमेषाऽसपतता चिकुरभारेण ।
मा मेति व्याहरन्त्युत्थितहस्तेत एति ॥ ३८ ॥

(का उण तुलिद एशा अशपडन्तेण चिउलभालेण ।
मा मेत्ति वाहलन्ती उट्ठिदहत्था[२] इदो एदि ॥)

वसन्तसेना—आर्य चारुदत्त किन्विदम् । (इति पादयो पतति ।) (अज्ज चारुदत्त किं ण्णेदम् ।)

भिक्षु —आर्य चारुदत्त किं न्विदम् । (इति पादयो पतति ।) (अज्ज चालुदत्त किं ण्णेदम् ।)

चाण्डाल —(सभयमपसृत्य[३] ।) कथ वसन्तसेना । ननु खल्वावाभ्या साधुर्न व्यापादित । (कध वशन्तशेणा । ण क्खु अम्हेहिं शाहू ण वावादिदे ।)

भिक्षु —(उत्थाय ।) अरे जीवति चारुदत्त । (अले जीवदि चालुदत्ते ।)

चाण्डाल —जीवति वर्षशतम् । (जीवदि वश्शशदम् ।[४])

वसन्तसेना—(सहर्षं ।) प्रत्युज्जीविताऽस्मि । (पच्चुज्जीविदम्हि ।)

चाण्डाल —तद्यावदेतद्वृत्त राज्ञो यज्ञवाटगतस्य निवेदयाव । (ता जाव एद वुत्तं राइणो जण्णवाडगदश्श णिवेदेम्ह ।)

(इति निष्क्रामत ।)

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१ भोदु भोदु २ उत्थिद ३ उपसृत्य ४ वस्सर (वत्सर), वरिस०

SECOND CH —Let us do as we were ordered

FIRST CH —Certainly Let us do so

(*Thereupon both prepare to fix* Charudatta *on the stake*)

(Charudatta *again recites the verse beginning* ' Although I am deemed a sinner ' &c)

BH & VAS —(*Observing*) Forbear, sirs, forbear '—Gentlemen here I am, that same unlucky woman for whose sake he is being killed !

CH—(*Seeing*)

And who may this lady be, with her ample tresses fallen over her shoulders, that is quickly coming in this direction, with her hand raised, and saying ' Forbear, forbear ' ? (38)

VAS —Noble Charudatta, what does this mean ? (*She falls on his breast*)

BH —Noble Charudatta, what may this be ? (*He falls at his feet*)

CH —(*Moving off in alarm*) How ! (She is) Vasantasena ! How very lucky that we did not kill an innocent person !

BH —(*Rising*) Man, does Charudatta live ?

CH —He lives a hundred years !

VAS —(*Joyfully*). I am restored to life again !

CH —So, then, let us first report this turn of events to the king who is in the sacrificial enclosure (*They start to go*)

मित्यर्थं । रूपानुरूपेण सदृशरूपेण] ॥ ४१ ॥ कुत इति । [बाष्पाम्बुधाराभि पयोघरौ स्नपयन्ती । विद्याऽमृतसजीवनी विद्या ।] विद्या इतरविविक्तात्मज्ञानम् ॥ ४२ ॥ त्वदर्थमिति । [देह देह । ' कायो देह क्लीबपुमो ' इत्यमर । उपजातिवृंत्तम् ॥ ४३ ॥ रक्तमिति । [वरस्य जामातु वस्त्रम् । यद्वा पट्टवस्त्रम् ।] वरस्य यथा जामातुरिव । [पर्यायालकार । वसन्ततिलक वृत्तम्] ॥ ४४ ॥ पूर्वेति । [प्रभविष्णुना सामर्थ्यवता । मनागीपत्] ॥ ४५ ॥ नेनाऽपि । न एतद्व्यतिरिक्तेनान्येनेत्यर्थं । न प्रत्यभिजानाति । निर्वेद शान्ति वैषयिकेच्छानिवृत्ति । किमेतत्किमेतदिति शत्रूणा क्रूर कलकल । जयतीति । जयति सर्वोत्कर्षेण वर्तते । [वृषभकेतु शिव । षण्मुख कार्तिकेय क्रौञ्चशत्रु क्रौञ्चाख्यस्य दैत्यस्य हन्ता । तदुक्त — ' क्रौञ्चे क्रौञ्चो हतो दैत्य क्रौञ्चाद्रौ हेमकन्दरे । स्कन्देन युद्ध्वा सुचिर चित्रमायी सुमायिना ' इति ।] तदनु जयति आत्मसात्करोति । [शुभ्र कैलास केतुरिव यस्या

शकार — (वसन्तसेनां दृष्ट्वा , सत्रासम ।) आश्चर्यम् । केन गर्भदासी जीवन प्रापिता । उत्क्रान्ता मे प्राणा । भवतु । पलायिष्ये । (इति पलायते ।) (हीमादिके । केण गब्भदाशी जीवाविदा । उक्कन्ताइ मे पाणाइ । भोदु । पलाइश्शम् ।)

चाण्डाल —(उपसृत्य ।) अरे नन्वावयोरीदृशी राजाज्ञप्ति —येन सा व्यापादिता त मारयतमिति । तद्राष्ट्रियश्यालमेवान्विष्याव । (अले ण अम्हाण ईदिशी लाआणत्ती–जेण शा वावादिदा त मालेध त्ति । ता लट्ठिअशालअ ज्जेव्व अण्णेशम्ह ।)

(इति निष्क्रान्तौ ।)

चारुदत्त —(सविस्मयम् ।)

केयमभ्युद्यते[1] शस्त्रे मृत्युवक्त्रगते मयि ।
अनावृष्टिहते सस्ये[2] द्रोणवृष्टिरिवागता[3] ॥ ३९ ॥

(अवलोक्य च ।)

वसन्तसेना किमिय द्वितीया समागता सैव दिव किमित्यम् ।
भ्रान्त मन पश्यति वा ममैना वसन्तसेना न मृताऽथ सैव ॥ ४० ॥

अथ वा ।

किं नु स्वर्गात्पुन प्राप्ता मम जीवातुकाम्यया[4] ।
तस्या रूपानुरूपेण किमुतान्येयमागता ॥ ४१ ॥

वसन्तसेना—(सास्रमुत्थाय पादयोर्निपत्य ।) आर्य चारुदत्त सैवाहं पापा यस्या. कारणादिय त्वयाऽसदृश्यवस्था प्राप्ता । (अज्ज चालुदत्त सा ज्जेव्व अहं पावा जाए कारणादो इअ तुए असरिसी अवत्था पाविदा ।)

(नेपथ्ये ।)

आश्चर्यमाश्चर्यम् । जीवति वसन्तसेना । (इति सर्वे पठन्ति ।) (अच्चरिअं अच्चरिअम । जीवदि वसन्तशेणा ।)

चारुदत्त –(आकर्ण्य सहसोत्थाय [5]स्पर्शसुखमभिनीय निमीलिताक्ष एव हर्ष-गद्गदाक्षरम् ।) प्रिये वसन्तसेना त्वम् ।

वसन्तसेना—सैवाहं मन्दभाग्या । (सा ज्जेव्वाहं मन्दभाआ ।)

चारुदत्त —(निरूप्य सहर्षम् ।) कथ वसन्तसेनैव । (सानन्दम् ।)

कुतो बाष्पाम्बुधाराभि [6]स्नपयन्ती पयोधरौ ।
मयि मृत्युवश प्राप्ते विद्येव समुपागता ॥ ४२ ॥

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१ केय समु० २ शस्ये ३ सम्यग्वृष्टि ४ जीवातु ५ स-स-स्पर्शसुखनिमी. ६स्नाप०.

SAK.—(*Seeing Vasantasena, in alarm*) Heavens! By whom was this born slave girl brought back to life? Now my life has (as good as) ended! Well, let me take to my heels (*He runs away*)

CH.—(*Approaching*) Oh, the king's order to us was to this effect—"Kill him by whom she was murdered." So let us go in pursuit of the royal brother-in-law himself

(*Exeunt*)

CHAR.—(*Full of wonder*)

While the weapon was raised and I was in the jaws of death, who is this lady that has come up, like a shower from the Drona cloud, (coming) on the crop withering owing to drought? (39)

(*Then, having observed*)

Is this a second Vasantasena? Or has that same (Vasantasena) thus come here from heaven? Or is my wandering mind seeing her (in illusion)? Or can it be that Vasantasena never died at all, and that this is the same? (40)

Or again

Has she come back again from heaven with a desire to restore me to life? Or is she some different lady, resembling her in appearance, that has come here? (41)

VAS.—(*Tearfully rising, and falling at his feet*) Noble Charudatta, it is my own sinful self, for whose sake you were reduced to this unmerited plight!

(*Behind the Scenes*)

Wonder, oh, wonder! Vasantasena is alive! (*All repeat these words*)

CHAR.—(*Hears, immediately rises, and exhibits pleasure at Vasantasena's touch Still keeping his eyes closed, and in a voice faltering in ecstasy*) Beloved mine, are you really Vasantasena?

VAS.—The very same, my own unlucky self!

CHAR.—(*Observing, joyfully*) How! She is Vasantasena and none else! (*Delightedly*)

Bathing your breasts with the streams of the water of tears, whence did you come, like the divine (re-vivifying) lore, when I was in the grasp of Death? (42)

प्रिये वसन्तसेने ।

त्वदर्थमेतद्विनिपात्यमान देह त्वयैव प्रतिमोचित मे ।
अहो प्रभाव प्रियसगमस्य मृतोऽपि को नाम पुनर्ध्रियेत ॥ ४३ ॥

अपि च । प्रिये पश्य[1] ।

रक्त तदेव वरवस्त्रमिय च माला
कान्तागमेन हि वरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव
जाता विवाहपटहध्वनिभि समाना ॥ ४४ ॥

वसन्तसेना—अतिदक्षिणतया किं न्विद व्यवसितमार्येण । (अदिदक्खिणदाए किं ण्णेद ववसिद अज्जेण ।)

चारुदत्त—प्रिये त्व किल मया हतेति—

पूर्वानुबद्धवैरेण शत्रुणा प्रभविष्णुना ।
नरके पतता[2] तेन मनागस्मि निपातित ॥ ४५ ॥

वसन्तसेना—(कर्णौ पिधाय ।) शान्त पापम् । तेनास्मि राजश्यालेन व्यापादिता । (सन्त पावम् । तेण म्हि राअसालेण वावादिता ।)

चारुदत्त—(भिक्षु दृष्ट्वा ।) अयमपि क ।

वसन्तसेना—तेनानार्येण व्यापादिता । एतेनार्येण जीव प्रापिताऽस्मि । (तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवाविदम्हि ।)

चारुदत्त—कस्त्वमकारणबन्धु ।

भिक्षु—न प्रत्यभिजानाति मामार्य । अह स आर्यस्य चरणसवाहचिन्तक सवाहको नाम द्यूतकरैर्गृहीत एतयोपासिकयाऽऽर्यस्यात्मीय इत्यलकारपणनिष्क्रीतोऽस्मि । तेन च द्यूतनिर्वेदेन शाक्यश्रमणक सवृत्तोऽस्मि । एषाऽप्यार्या प्रवहणविपर्यासेन पुष्पकरण्डकजीर्णोद्यान गता । तेन चानार्येण न मा बहु मन्यस इति बाहुपाशबलात्कारेण मारिता मया दृष्टा । (ण पच्चभिजाणादि[3] म अज्जो । अह शे अज्जश्श चलणशवाहचिन्तए शवाहके णाम । जूदिअलेहिं गहिदे एदाए उवाशिकाए अज्जश्श केलके त्ति अलकालपणणिक्कीदे म्हि । तेण अ जूदणिव्वेदेण शक्कशमणके शवुत्ते म्हि । एशावि अज्जा पवहणविपज्जाशेण पुप्फकलण्डकजिण्णुज्जाण गदा । तेण अ अणज्जेण ण म बहु मण्णेशि त्ति बाहुपाशबलक्कालेण मालिदा मए दिट्ठा ।)

सा ताम् । मालिनी वृत्तम्] ॥ ४६ ॥ हत्वेति । शेषभूता पुष्पदामायमानाम् । गुणभूतामिति केचित् । [व्यसनगतमापद्ग्रस्तम् । पुष्पिताग्रा वृत्तम्] ॥ ४७ ॥

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१ पश्य पश्य. २ ताऽनेन. ३ ०आणादि.

Beloved Vasantasena!

This body of mine, which was about to be destroyed on your account, was saved by yourself (from that fate) Oh, the power of union with one's beloved person! (Else) who, being dead, could ever be brought back to life again? (43)

And, O my dear, see, moreover —

By the arrival of you, my beloved, that same red garment has become (like) a bridegroom's attire, and this garland decks me as though I were a bridegroom And similarly, these sounds of the drum of execution now resemble those of nuptial drums (44)

VAS —What is this that your noble self, in your extreme generosity, has brought on yourself?

CHAR —Beloved, under a charge that you were killed by me,

I was very nearly put to death by that powerful enemy of mine, who had from the very beginning conceived a hatred (against me) and who is to fall in hell (45)

VAS —(*Closing her ears*) Heaven forbid! It was that royal brother-in-law who killed me

CHAR —(*Seeing the* Bhikshu) And who is this, too?

VAS —I was killed by that wicked man but this gentleman restored me to life

CHAR —Who are you, that (thus) befriended her disinterestedly?

BH —Your worthy self does not recognize me I am that same person, named Samvahaka, employed as the Shampooer-of-the-feet of your noble self I was seized by gamblers, but this worshipper of Buddha bought me off giving an ornament as my ransom, simply because I belonged to your honour And through the disgust (which I then felt) for gambling, I turned a Buddhist mendicant This worthy lady had gone to the old *Pushpakarandaka* garden owing to an interchange of carriages, and she was forcibly strangled by that wicked fellow with the noose of his arms, because she didn't think highly of (i e love) him (Afterwards) I found her

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हत्वेति। [बलेन सुसैन्येन मन्त्रेण सुनयोपदेशेन च विहीनं रिपुं हत्वा। प्रकर्षात्प्रभावातिशयात्। समग्रवसुधाया अविराज्य यस्मिन् तादृक् शत्रुराज्यं बलारेः इन्द्रस्य राज्यमिव प्राप्तम्। इन्द्रवज्रा वृत्तम्] ॥ ४८ ॥ दिष्ट्येति। [भो

(नेपथ्ये कलकल ।)

जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता
तदनु जयति भेत्ता षण्मुख क्रौञ्चशत्रु[1] ।
तदनु जयति कृत्स्ना शुभ्रकैलासकेतु
विनिहतवरवैरी[2] चार्यको गा विशालाम् ॥ ४६ ॥

(प्रविश्य सहसा ।)

शर्विलक —

हत्वा त कुनृपमह हि पालक भो-
स्तद्राज्ये द्रुतमभिषिच्य चार्यक तम् ।
तस्याज्ञा शिरसि निधाय शेषभूता
मोक्ष्येऽह व्यसनगत च चारुदत्तम् ॥ ४७ ॥

हत्वा रिपु त बलमन्त्रहीन पौरान्समाश्वास्य पुन प्रकर्षात् ।
प्राप्त समग्र वसुधाधिराज्य राज्य[4] बलारेरिव[5] शत्रुराज्यम् ॥ ४८ ॥

(अग्रतो निरूप्य ।) भवतु । अत्र तेन भवितव्य यत्रायं जनपदसमवाय । अपि नामायमारम्भ[6] क्षितिपतेरार्यकस्यार्यचारुदत्तस्य जीवितेन सफल स्यात् । (त्वरिततरमुपसृत्य ।) अपयात जाल्मा । (दृष्ट्वा सहर्षम् ।) अपि ध्रियते चारुदत्त सह वसन्तसेनया । [7]सपूर्णा [8]खल्वस्मत्स्वामिनो मनोरथा ।

दिष्टचा भो व्यसनमहार्णवादपारा-
दुत्तीर्ण गुणधृतया सुशीलवत्या ।
नावेव प्रियतमया चिरान्निरीक्षे
ज्योत्स्नाढ्य [9]शशिनमिवोपरागमुक्तम् ॥ ४९ ॥

तत्कृतमहापातक कथमिवैनमुपसर्पामि । अथ वा सर्वत्रार्जव शोभते । (प्रकाश मुपसृत्य बद्धाञ्जलि ।) आर्य चारुदत्त ।

चारुदत्त —ननु को भवान् ।

दिष्टया सुदैवेन अपारात् व्यसन महार्णव इव तस्मात् । गुण रज्जु तेन पक्षे गुणै धृतया सुशीलवत्या नावा इव प्रियतमया वसन्तसेनया उत्तीर्णमुद्धृत उपरागो राहुग्रासस्तस्मान्मुक्त ज्योत्स्नाढ्य शशिनमिव आर्यचारुदत्त चिरात् निरीक्षे । उपमारूपकयो ससृष्टि । पुष्पिताग्रा वृत्तम् ॥ ४९ ॥ येनेति । [सोऽह कृत महापाप येन स । त्वामेवापकृतमेव] ॥ ५० ॥ आर्यकेणेति । [आर्यवृत्तेन

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१ शत्रो २ ०वैरा ३ मन्त्रि, मित्र ४ आढ्य ५ सुरारे ६ नामारम्भ ७ सपूर्ण मनोरथ ८ सत्वरम० ९ इनाप०

(*A uproar is heard behind the scenes*)

Victory to the bull-bannered deity (Siva), the destroyer of Daksha's sacrifice ! After that victory to the six-faced (Kartikeya) the cleaver and the enemy of the Krauncha mountain ! And after that, victory to Aryaka, who has killed his mighty foe (and conquered) the whole vast expanse of the earth, having the white Kailasa mountain for its (white) banner ! (46)

(*Entering suddenly*)

SARVILAKA —

Ye (citizens) ! Having killed that wicked king Palaka, and having immediately established that Aryaka as sovereign of his kingdom, I have (reverently) received with (bent) head his command as if it was the cast-off garland of worship, and will (forthwith) release Charudatta who is in danger (47)

Having killed that enemy who lacked both strength and wise counsel, and having afterwards inspired confidence among the citizens through our (superior) prowess, we have acquired the whole enemy's kingdom, with sovereignty over the world, as if it were Indra's own kingdom ! (48)

(*Looking before him*) Yes He must be just there where this crowd of citizens is (to be seen) I hope that this enterprise of king Aryaka will be crowned with success by (the saving of) the life of the worthy Charudatta ! (*Walking very swiftly towards them*) Away, you rash people ! (*Observing joyfully*) Surely Charudatta is alive, and so is Vasantasena ! The heart's desire of my master is now fulfilled, indeed !

Aye ! By great good luck I am beholding after a long time, like the moon freed from eclipse and splendidly united with moonlight, (Charudatta) who has crossed the boundless and vast ocean of misery by the aid of his best beloved, possessing virtues and high moral character, as by means of a boat held fast by ropes and well steered (49)

But then, how possibly shall I approach him, as I have committed the great sin (of theft, in his house) ? Or why, straightforwardness is becoming on all occasions (*Coming forward before them, folding his hands*) Sir Charudatta !

CHAR —Ah, who are you ?

शर्विलक —

येन ते भवन भित्त्वा न्यासापहरण कृतम् ।
सोऽह कृतमहापापस्त्वामेव शरण गत ॥ ५० ॥

चारुदत्त —सख मैवम् । त्वयाऽसौ[1] प्रणय कृत । (इति कण्ठे गृह्णाति ।)

शर्विलक —अन्यच्च ।

आर्यकेणार्यवृत्तेन कुल[2] मान च रक्षता ।
पशुवद्यज्ञवाटस्थो दुरात्मा पालको हत ॥ ५१ ॥

चारुदत्त —किम् ।

शर्विलक —

त्वद्यान य समारुह्य गतस्त्वा शरण पुरा ।
पशुवद्वितते यज्ञे हतस्तेनाद्य पालक ॥ ५२ ॥

चारुदत्त —शर्विलक योऽसौ पालकेन घोषादानीय निष्कारण कूटागारे[3] बद्ध आर्यकनामा त्वया मोचित ।

शर्विलक —यथाऽऽह तत्रभवान् ।

चारुदत्त —प्रिय न प्रियम्[4] ।

शर्विलक —प्रतिष्ठितमात्रेण तव सुहृदाऽऽर्यकेणोज्जयिन्या [5]वेणातटे कुशावत्या राज्यमतिसृष्टम् । तत्प्रतिमान्यता प्रथम सुहृत्प्रणय । (परिवृत्य ।) अरे रे आनीयतामय पापो राष्ट्रियशठ ।

(नेपथ्ये ।)

यथाऽऽज्ञापयति शर्विलक ।

शर्विलक —आर्य नन्वयमार्यको राजा विज्ञापयति—इद मया युष्मद्गुणोपार्जित राज्यम् । तदुपयुज्यताम् ।

चारुदत्त —अस्मद्गुणोपार्जित राज्यम् ।

(नेपथ्ये ।)

अरे रे राष्ट्रियश्यालक एह्येहि । स्वस्याविनयस्य फलमनुभव ।

(तत प्रविशति पुरुषैरधिष्ठित पश्चाद्बाहुबद्ध शकार ।)

स्दातशोकेन । । यज्ञवाटो यज्ञस्थानम् । एतच्चापरिच्छिन्नजनसमर्देन प्रमादस्थानम् । तेन मर्माविकटवधं इति सूचयितुम् । [तत्र तिष्ठतीति यज्ञवाटस्थ । पशुवच्छागतुल्य हत] ॥ ५१ ॥ त्वद्यानमिति । वितस्ते प्रमते यज्ञे पशुवत् ।

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१ त्वया म २ कुलमान ३ गूढागारे, बन्धनेन बद्ध ४ प्रिय न ५ वेणी.

SAR —

I am that same man who broke into your house and stole that deposit, having committed that great sin, I now throw myself on your mercy ! (50)

CHAR —Friend, say not so ! It was a *kindness* which you did to me ! (*He embraces him by the neck*)

SAR —Moreover —

The wicked souled Palaka, who was staying in the sacrificial enclosure, was slaughtered like a (sacrificial) animal by Aryaka, of noble deeds, thus maintaining (the greatness of) his family and his honour (51)

CHAR —What !

SAR —

He who formerly drove in your chariot and threw himself on your mercy, has to day slain Palaka like a (sacrificial) animal, in the course of a sacrifice that was being performed (52)

CHAR —Sarvilaka (do you mean) that same person, named Aryaka, whom you helped to escape and who was brought by Palaka from his hamlet and imprisoned in a secret dungeon with out any cause ?

SAR —(It is) as your honour says

CHAR — Then it is gratifying (news) to me, gratifying indeed !

SAR —Immediately on his being enthroned in Ujjayini, your friend Aryaka has bestowed on you the kingdom of Kusavati on the banks of the Vena (river) So please honour (by your acceptance) this first request of your friend (*Turning round*) You there ! Bring here that sinful scoundrel, the royal brother in law !

(*Behind the Scenes*)

As Sarvilaka orders !

SAR —Sir, king Aryaka has indeed requested you in these words—"This kingdom was acquired by me through your goodness It is thereefore at your disposal "

CHAR —(What !) The kingdom was acquired through *my* goodness ?

(*Behind the Scenes*)

Come, you brother-in law of the king, come along ! Taste the fruit of your own evil deeds !

(*Then enter* Sakara, *led in by the* guard *with his hands tied behind him*)

शकार —आश्चर्यम् ।

> **एव दूरमतिक्रान्त उद्दाम इव गर्दभ ।**
> **आनीत खत्वह बद्ध कुक्कुरोऽन्य इव दुष्कर ॥ ५३ ॥**

(दिशोऽवलोक्य ।) समन्तत उपस्थित एष राष्ट्रियबन्ध । त कमिदानीमशरण शरण व्रजामि । (विचिन्त्य ।) भवतु । तमेवाभ्युपपन्नशरणवत्सल गच्छामि । (इत्युपसृत्य ।) आर्य चारुदत्त परित्रायस्व परित्रायस्व । (इति पादयो पतति ।) (हीपादिके

> एव्व दूलमदिक्कन्ते उद्दामे विअ गद्दहे ।
> आणीदे क्खु हगे बद्धे हुडे अण्णे व्व दुक्कले ॥

शमन्तदो उवट्ठिदे एशे लश्टिअबन्धे । ता क दाणिं अशलणे शलण वजामि । भोदु । त ज्जेव्व अब्भुववण्णशलणवच्छल[1] गच्छामि । अज्ज चालुदत्त पलित्ताआहि पलित्ताआहि ।)

(नेपथ्ये ।)

आर्य चारुदत्त मुञ्च मुञ्च । व्यापादयावैतम् । (अज्ज चालुदत्त मुञ्च मुञ्च । वावादेम्ह एदम् ।)

शकार —(चारुदत्त प्रति ।) भो अशरणशरण परित्रायस्व । (भो अशलण-शलणे पलित्ताआहि ।)

चारुदत्त —(सानुकम्पम् ।) अहह अभयमभय शरणागतस्य ।

शर्विलक —(सावेगम् ।) आ अपनीयतामय[2] चारुदत्तपार्श्वात् । (चारुदत्त प्रति ।) ननूच्यता किमस्य पापस्यानुष्ठीयतामिति ।

> **आकर्षन्तु[3] सुबद्ध्वैन श्वभि सखाद्यतामय ।**
> **शूले वा [4]तिष्ठतामेष पाट्यता क्रकचेन वा ॥ ५४ ॥**

चारुदत्त —किमह यद्ब्रवीमि तत्क्रियते ।

शर्विलक —कोऽत्र सदेह ।

शकार —भट्टारक चारुदत्त शरणागतोऽस्मि । तत्परित्रायस्व तत्परित्रायस्व । यत्तव सदृश तत्कुरु । पुनर्नेदृश करिष्यामि । (भश्टालआ चालुदत्त शलणागदे म्हि । ता पलित्ताआहि पलित्ताआहि । ज [illegible]तुए शलिश त कलेहि । पुणो ण ईदिश कलिश्शम् ।)

अद्य पालक हत ॥५२॥ एवमिति । [illegible] उद्दाम छिन्नबन्ध दूरमतिक्रान्त [illegible] अह दुष्कर । दुर्ग्रह इत्यर्थ । कुक्कुर इव आनीत] ॥ ५३ ॥ [[illegible]

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१ लक्खण (रक्षण) [illegible] आनयत [illegible] तुज्ज

SAK —Wonderful !

Although I had escaped to such a long distance, like a donkey broken loose from his reins, I have indeed been brought back a captive, as if I were an untamed (wild) dog (53)

(*Looking in all directions*) The king's brother in-law is now surrounded on all sides by these guards So then, being helpless, whose protection shall I now seek ? (*Pondering*) Yes I will approach that very same person, who is kind to those that seek his protection (*So thinking, he goes fourth*) Noble Charudatta, save me ! save me ! (*He throws h mself at his feet*)

(*Behind the Scenes*)

Let him off, Sir Charudatta, let him off ! We will kill him

SAK —(*To* Charudatta) Save me, sir, you who are the refuge of the helpless !

CHAR —(*Mercifully*) Oh, pity ! (I promise) safety to you who seek my protection ! You are safe !

SAR —(*Impatiently*) Oh ! Drag him off from Charudatta's side ! (To Charudatta) Well, sir, tell us what should be done with this sinful wretch

Let them (Chandalas) bind him tight and drag him away And then, should he be devoured by dogs, or lie on the stake, or be cut up with a saw ? (54)

CHAR —Well, will you do what I tell ?

SAR —What doubt is there about that ?

SAK —Master, Charudatta, I beseech your protection ! So save me, Oh, save me ! Do what behoves you ! I will never again behave similarly !

बन्ध निरोद्धा पुरुषवर्गं]। आकर्षन्त्विति । [एन शकार सुबद्ध्वा चाण्डाला आकर्षन्तु । अय श्वभि खाद्यता वा । क्रकचेन करपत्रेण] ॥ ५४ ॥ शत्रुरिति । [उपकारेण अनुग्रहेण हत कर्तव्य॰ । कृतापराधस्य शरणमागतस्य शत्रो प्राण-रक्षणमेव महान्दण्ड इत्यर्थं] ॥ ५५ ॥ पुरुषै सह निष्क्रान्त । अत्र ल० दीक्षिता-इत पर नीलकण्ठेनापूरि। 'नेपथ्ये कलकल । पुनर्नेपथ्ये—' इत्यारभ्याग्रे (पृ ४०२) 'शर्वि०—दिष्टया जीवितसुहृद्वर्गं आर्यं । चारु०—युष्मत्प्रसादेन—' इत्यन्त ममाप्य 'यत्सूयादयभयत कविनोचितपात्रमेलन न कृतम् । सुन्दरयुक्तिभिररचयदाचन्दन-कोक्ति नीलकण्ठस्तत् ॥' इति निजनिर्मितिसूचिकामार्यां विरच्य समापितोऽयमधिको ग्रन्थ इति ।] [महाराजप्रासादमार्यकप्रासादम्]। न महीति । [हे चारुचरिते

(नेपथ्ये पौरा ।)

व्यापादयतम् । किंनिमित्त पातकी जीव्यते । (वावादेध । किंणिमित्त पादकी जीवावीअदि ।)

(वसन्तसेना वध्यमाला चारुदत्तस्य कण्ठादपनीय शकारस्योपरि क्षिपति ।)

शकार —गर्भदासीपुत्रि प्रसीद प्रसीद। न पुनर्मारयिष्यामि। तत्परित्रायस्व (गब्भदाशीए पशीद पशीद । ण उण मालइश्शम् । ता पलित्ताआहि)

शर्विलक —अरे रे अपनयत । आर्य चारुदत्त आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् ।

चारुदत्त —किमहं यद्ब्रवीमि तत्क्रियते ।

शर्विलक —कोऽत्र सदेह ।

चारुदत्त —सत्यम् ।

शर्विलक —सत्यम् ।

चारुदत्त —यद्येव शीघ्रमयम् ।

शर्विलक —किं हन्यताम् ।

चारुदत्त —न हि नहि । मुच्यताम् ।

शर्विलक —किमर्थम् ।

चारुदत्त —

शत्रु कृतापराध शरणमुपेत्य पादयो पतित ।
शस्त्रेण न हन्तव्य —

शर्विलक —एवम् । तर्हि श्वभि खाद्यताम् ।

चारुदत्त —न हि ।

उपकारहतस्तु कर्तव्य ॥ ५५ ॥

शर्विलक —अहो आश्चर्यम् । किं करोमि । वदत्वार्य [1] ।

चारुदत्त —तन्मुच्यताम् ।

शर्विलक —मुक्तो भवतु ।

शकार —(आश्चर्यम् ।) प्रत्युज्जीवितोऽस्मि । (इति पुरुषै सह निष्क्रान्त [2]।) (हीमादिके । पच्चुज्जीविदे म्हि ।)

(नेपथ्ये कलकल ।)

(पुनर्नेपथ्ये ।)

एषाऽऽर्यचारुदत्तस्य वधूरार्या धूता पदे वसनाञ्चले विलगन्त दारकमाक्षिपन्ती बाष्पभरितनयनैर्जनैर्निवार्यमाणा प्रज्वलिते पावके प्रविशति । (एसा अज्जचालुदत्तस्स वहुआ अज्जा धूदा पदे वसणञ्चले विलग्गन्त दारअ आक्खिवन्ती बाप्फभरिदणअणेहिं जणेहिं णिवारिज्जमाणा पज्जलिदे पावए पविसदि ।

1 वदत्वार्य 2 अत पर ४०२ पष्ठ यावन्मच्छकटिकस्थोऽधिको ग्रन्थ

(*Behind the Scenes, the citizens speaking*)

Kill him ! Why is the sinner allowed to live ?

(Vasantasena *removes the garland, the badge of execution, from* Charudatta's *neck and throws it on* Sakara)

SAK —Daughter of a born slave-maid, have mercy ! I won't kill you again ! So please save me !

SAR —You there ! Take him away ! Noble Charudatta, please order what we should do with this sinful miscreant.

CHAR —Well, will you do as I tell ?

SAR —What doubt is there about that ?

CHAR —Really ?

SAR —Really,

CHAR —If so, then let him be quickly—

SAR —What, slain ?

CHAR —No, no,—*released* !

SAR —For what reason ?

CHAR —

If an enemy, having done evil, beseeches protection and throws himself at the feet, he should never be killed with weapons,—

SAR —Quite so, then he should be devoured by dogs ?

CHAR —No !

But he should be killed (so to say), by being smothered with kindness ! (55)

SAR —Oh ! Wonderful ! What shall I do ? Let your honour speak (further)

CHAR —So let him go !

SAR —(Well), let him be set free !

SAK —Bless me, I am restored to life again ! (*Exit with the* guards)

(*An uproar behind the Scenes*)

(*Again, behind the Scenes*)

Here this worthy dame Dhuta, wife of the noble Charudatta, s about to enter the blazing fire, (even) casting off her son who is clinging to her legs and to the hem of her garment, and even though she is being dissuaded by the people whose eyes are brimming with tears !

शर्विलक—(आकर्ण्य नेपथ्याभिमुखमवलोक्य ।) कथ चन्दनक । चन्दनक किमेतत् ।

चन्दनक—(प्रविश्य ।) किं न पश्यत्यार्य । महाराजप्रासाद दक्षिणेन महाञ्जनसमर्दो वर्तते । ('एसा . .. इत्यादि पुन पठति ।) कथित च मया तस्यै यथा—आर्ये मा साहस कुरुष्व । जीवत्यार्यचारुदत्त इति । पर तु दु खव्यापृततया क श्रृणोति क प्रत्ययते । (किं ण पेक्खदि अज्जो । महाराअप्पासाद दक्खिणेण महन्तो जणसमद्दो वट्टदि । कधिद अ मए तीए जधा—अज्जे मा साहस करेहि । जीवदि अज्जचारुदत्तो त्ति । पर तु दुक्खवावुडदाए को सुणेदि को पत्तिआएदि ।)

चारुदत्त—(सोद्वेगम् ।) हा प्रिये जीवत्यपि मयि किमेतद्व्यवसितम् । (ऊर्ध्वमवलोक्य दीर्घं नि श्वस्य च ।)

> **न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यदपि ।**
> **उचित तथाऽपि परलोकसुख न पतिव्रते तव विहाय पतिम् ॥ ५६ ॥**

(इति मोहमुपगत [१] ।)

शर्विलक—अहो प्रमाद ।

> **त्वरया[२] सर्पण तत्र मोहमार्योऽत्र चागत ।**
> **हा धिक्प्रयत्नवैफल्य दृश्यते सर्वतोमुखम् ॥ ५७ ॥**

वसन्तसेना—समाश्वसित्वार्य । तत्र गत्वा जीवयत्वार्याम् । अन्यथाऽधीरत्वेनानर्थ सभाव्यते । (समस्ससिदु अज्जो । तत्त गदुअ जीवावेदु अज्जाम् । अण्णधा अधीरत्तणेण अणत्थो सभावीअदि ।)

चारुदत्त—(समाश्वस्य सहसोत्थाय ।) हा प्रिये क्वासि । देहि मे प्रतिवचनम् ।

चन्दनक—इत इत आर्य । (इदो इदो अज्जो ।)

(इति सर्वे परिक्रामन्ति ।)

(तत प्रविशति यथानिर्दिष्टा धूता चेलाञ्चलमाकर्षन्विदूषकेणानुगम्यमानो रोहसेनो रदनिका च ।)

धूता—(सास्रम् ।) जात मुञ्च माम् । मा विघ्न कुरुष्व । बिभेम्यार्यपुत्रस्यामङ्गलाकर्णनात् । (इत्युत्थायाञ्चलमाकृष्य पावकाभिमुख परिक्रामति ।) (जाद मुञ्चेहि मम् । मा विग्घ करेहि । भीआमि अज्जउत्तस्स अमङ्गलाकण्णणादो ।)

रोहसेन—मातरार्ये प्रतिपालय माम् । त्वया विना न शक्नोमि जीवित धर्तुम् । (इति त्वरितमुपसृत्य पुनरञ्चल गृह्णाति ।) (माद अज्जए पडिवालेहि मम । तुए विणा ण सक्कुणोमि[३] जीविद धारेदुम् ।)

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१ उपागत २ त्वराया . ३ सक्कणोमि

SAR —*Listening, looking towards the curtain*) How ! Here's Chandanaka ! Well, Chandanaka, what's this ?

CHAND —(*Entering*) What ! Has not your honour noticed ? There's a big crowd of people to the south of the royal palace (*He again repeats* "*Here this worthy dame Dhuta*" *&c*) And I said to her—"Madam, please do not act (thus) rashly, for the worthy Charudatta is alive" But when one is affected by grief, who will listen and who will believe ?

CHAR —(*In distress*) Oh, my dear, what is it that you have resolved upon, while I am still alive ? (*Looking upwards and heaving a deep sigh*)

O, you of noble character ! Although your deeds are such that the earth is not a fitting residence for them, still, O faithful wife, it is not proper on your part to enjoy the happiness of the next world, leaving your husband behind. (56)

(*He falls in a swoon*)

SAR —On what a mishap !

We ought to be proceeding thither (*i e* to Dhuta) quickly, but here his honour has swooned ! Alas ! Our efforts seem to come to naught in all directions ! (57)

VAS —Your honour should calm yourself ! You should go there and induce the worthy lady to live Otherwise, by (such) weakness, a disaster will probably befall !

CHAR —(*Coming to himself, getting up at once*) O, my dear, where are you ? Give me a reply !

CHAND —Come, sir, come (this way)!

(*Thereupon all walk about*)

(*Then enter* Dhuta *as described, and* Rohasena *clinging to the skirts of her garment, and accompanied by the* Vidushaka, *and* Radanika)

DHU.—(*Tearfully*) Leave me child ! Do not hinder me ! I am afraid (to live longer) lest I hear the evil tidings concerning my husband (*She gets up, frees her skirt, and walks towards the fire*)

ROH —O Mother, O Mamma ! Please wait for me, (for) I shall not be able to remain alive without you ! (*He swiftly approaches her and again seizes her skirts*)

विदूषक—भवत्यास्तावद्‌ब्राह्मण्या भिन्नत्वेन चिताधिरोहण पापमुदाहरन्ति ऋषय । (भोदीए दाव बम्हणीए भिण्णत्तणेण चिदाधिरोहण पाव उदाहरन्ति रिसीओ ।)

धूता—वर पापाचरणम् । न पुनरार्यपुत्रस्यामङ्गलाकर्णनम् । (वर पावाचरणे[2] । ण उण अज्जउत्तस्स अमङ्‌गलाकण्णणम् ।)

शर्विलक—(पुरोऽवलोक्य ।) आसन्नहुतवहाऽऽर्या । तत्त्वर्यता त्वर्यताम् ।

(चारुदत्तस्त्वरित परिक्रामति ।)

धूता—रदनिके अवलम्बस्व दारकम् । यावदह समीहित करोमि । (रअणिए अवलम्ब दारअ । जाव अह समीहिद करेमि ।)

चेटी—(सकरुणम् ।) अहमपि यथोपदेशिन्यस्मि भट्टिन्या । (अह पि जधोवदेसिणिम्हि भट्टिणीए ।)

धूता—(विदूषकमवलोक्य ।) आर्यस्तावदवलम्बताम् । (अज्जो दाव अवलम्बेदु ।)

विदूषक—(सावेगम् ।) समीहितसिद्धचै प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्य । अतो भवत्या अहमग्रणीर्भवामि । (समोहिदसिद्धिए पउत्तेण बम्हणो अग्गदो कादव्वो । अदो भोदीए अह अग्गणी होमि ।)

धूता—कथ प्रत्यादिष्टाऽस्मि द्वाभ्याम् । (बालकमालिङ्‌ग्य ।) जात त्वमेव पर्यवस्थापयात्मानमस्माक तिलोदकदानाय । अतिक्रान्ते किं मनोरथै । (सनिःश्वासम् ।) न खल्वार्यपुत्रस्त्वा पर्यवस्थापयिष्यति । (कध पच्चादिट्ठम्हि दुवेहिं । जाद तुम ज्जेव्व पज्जवट्ठावेहि अत्ताण अम्हाण तिलोदअदाणाअ । अदिक्कन्ते किं मणोरहेहिं । । ण क्खु अज्जउत्तो तुम पज्जवट्ठाविस्सदि ।)

चारुदत्त—(आकर्ण्य सहसोपसृत्य ।) अहमेव पर्यवस्थापयामि बालिशम्[1] । (इति बालक बाहुभ्यामुत्थाप्य वक्षसाऽऽलिङ्‌गति ।)

धूता—(विलोक्य ।) आश्चर्यम् । आर्यपुत्रस्येव स्वरसयोग । (पुनर्निपुण निरूप्य सहर्षम् ।) दिष्टयाऽऽर्यपुत्र एवैष । प्रिय मे प्रियम् । (अम्महे । अज्जउत्तस्स ज्जेव्व सरसजोओ । दिट्ठिआ अज्जउत्तो ज्जेव्व एसो । पिअ मे पिअम् ।)

बालक—(विलोक्य सहर्षम् ।) आश्चर्यम् । तातो मा परिष्वजते । (धूता प्रति ।) आर्ये वर्धसे । तात एव मा पर्यवस्थापयति (इति प्रत्यालिङ्‌गति । (अम्मो । आवुको म परिस्सजदि । अज्जए वड्ढवीअसि । आवुको ज्जेव्व म पज्जवट्ठावेदि ।)

रमणीयवृत्ते यद्यपि भवत्या चरितानि सत्कृत्यानि महीतलस्थितिसहानि न । स्वर्गोचितान्येवेत्यर्थ । तथाऽपि हे पतिव्रते पतिं विहाय तव परलोकसुख न उचितम् ।

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१ वत्स २ चरण ३ पधोव० (पथोप०)

VID —As for you, a Brahman lady, the sages have declared it a sin to mount the funeral pyre separately from (the corpse of) the husband

DHU —It is better to commit that sin, rather than hear the evil tidings about my husband !

SAR —(*Looking before him*) The good lady is just near the fire, so make haste, make haste !

(Charudatta *hastily walks up*)

DHU —O Radanika, please take care of the boy, so that I may do what I wish

THE MAID —(*mournfully*) I, too, am going to do what I have learnt from my mistress !

DHU —(*Looking at the* Vidushaka) You, sir, please look after the child

VID —(*With a pang*), Anybody setting about to accomplish his desire has to follow the lead of a Brahmana So I will precede your ladyship (in this matter)

DHU —How ! they both have refused my request ! (*Embracing the boy*) Child, you yourself should compose (take care of) yourself that you may offer to both of us the (obsequial) sesamum-mixed water Of what avail are one's desires, when a thing is past(*i e* the person concerned is out of reach) ? (*Sighing*) For your father will not indeed take care of you !

CHAR —(*Hearing it and coming up suddenly*). I myself will take care of my boy ! (*He lifts up the boy with his arms and clasps him to his breast*)

DHU —(*Seeing*) Wonderful ! It seems like the voice of my husband ! (*Again peering closely, joyfully*). Oh, good luck ! It is my lord himself ! It is gratifying to me, gratifying indeed !

THE BOY—(*Seeing, with delight*) Wonderful ! It is father who is embracing me ! (*To* Dhuta) Mamma, you are now happy ! It is father himself who is taking care of me ! (*He embraces him in return*)

प्रमिताक्षरा वृत्तम्] ॥ ५६ ॥ त्वरयेति । [तत्र त्वरया सर्पण गमन उचितम् । अत्र च आर्यो मोहमागत । हा धिक् सर्वतोमुख प्रयत्नवैफल्य दृश्यते] ॥ ५७ ॥ अहमेवेति । पर्यवस्थापनमाचार इति कृत्वा स्वयमेव क्षमोऽहमिति भाव

चारुदत्त —(धूता प्रति।)

हा प्रेयसि प्रेयसि विद्यमाने कोऽय कठोरो व्यवसाय आसीत।
अम्भोजिनी लोचनमुद्रण किं भानावनस्तगमिते करोति ॥ ५८ ॥

धूता—आर्यपुत्र अत एव साऽचेतनेत्युच्यते (अज्जउत्त अदो ज्जेव सा अचेतणेत्ति उच्चीअदि[१]।)

विदूषक —(दृष्ट्वा सहर्षम्।) आश्चर्य भो एताभ्यामेवाक्षिभ्या प्रियवयस्य प्रेक्ष्यते। अहो सत्या प्रभाव यनो ज्वलनप्रवेशव्यवसायेनैव प्रियसमागम प्रापिता। (चारुदत्त प्रति।) जयतु जयतु प्रियवयस्य। (ही ही भो एदेहि ज्जेव अच्छीहिं पिअवअस्सो पेक्खीअदि। अहो सदीए पहावो जदो जलणप्पवेशव्ववसाएण ज्जेव पिअसमागम पाविदा। जेदु जेदु पिअवअस्सो।)

चारुदत्त —एहि मैत्रेय। (इत्यालिङ्गति।)

चेटी—अहो सविधानकम्। आर्य वन्दे। (इति चारुदत्तस्य पादयो पतति।) (अहो सविधाणअम। अज्ज वन्दामि।)

चारुदत्त —(पृष्ठे कर दत्त्वा।) रदनिके उत्तिष्ठ। (इत्युत्थापयति।)

धूता—(वसन्तसेना दृष्ट्वा।) दिष्टचा कुशलिनी भगिनी। (दिठ्ठिआ कुसलिणी बहिणिआ।)

वसन्तसेना—अधुना कुशलिनी सवृत्ताऽस्मि। (अहुणा कुसलिणी सवुत्तम्हि।)

(इत्यन्योन्यमालिङ्गत।)

शर्विलक —दिष्टचा जीवितसुहृद्वर्ग आर्य।

चारुदत्त —युष्मत्प्रसादेन।

शर्विलक —आर्ये वसन्तसेने परितुष्टो राजा भवती वधूशब्देनानुगृह्णाति।

वसन्तसेना —आर्य कृतार्थाऽस्मि। (अज्ज कदत्थम्हि।)

शर्विलक —(वसन्तसेनामवगुण्ठच चारुदत्त प्रति।) आर्य किमस्य भिक्षोः क्रियताम्।*

हा प्रेयसीति। [हा कष्ट हे प्रेयसि दयते प्रेयसि प्रियतरे मयि विद्यमाने कोऽय कठोर निष्ठुर व्यवसाय अग्निप्रवेशरूप आसीत्। भानौ अनस्तगमिते कालेनास्तमप्रापिते अम्भोजिनी लोचनमुद्रण पद्मकोच करोति किम्। न करोत्येव। इन्द्रवज्रा वृत्तम् ॥ ५८ ॥ लब्धेति। [चारित्रस्य शुद्धि निष्कलङ्कता लब्धा। वसन्तसेना-मारणापवादपरिहारादिति भाव। एष शत्रु शकार। प्रोत्खातमुन्मूलितमराति-कुल येन स तथा। प्रियसुहृदार्यक राजा सन् अचला पृथ्वी शास्ति। इय प्रिया

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१ चुम्बीअदि (चुम्ब्यते)

CHAR —(*To* Dhuta)

O my love ! What means this terrible attempt on your part while your dearest one (husband) still lived ? Does the sun-lotus-plant close its eyes (*i e* its flowers), while the sun has not set ? (58)

DHU —My lord, it is for that that it is described as inanimate,

(*Seeing, joyfully*) Oh ! Wonder ! With these self same eyes I am beholding my dear friend ! Oh, the might of a chaste wife ! By merely resolving upon immolating herself in the fire she has been united with her beloved husband ! (*To* Charudatta) Victory to my dear friend !

CHAR —Come, Maitreya ! (*Embraces him*)

THE MAID —Oh, the wonderful turn of events ! Sir, I salute you ! (She *falls at* Charudatta's *feet*)

CHAR —(*Laying his hand on her back*) Rise, O Radanika ! (*He helps her to rise*)

DHU —(Seeing Vasantasena) Good luck ! My sister is safe !

VAS —Now I am safe, indeed !

(*They both embrace each other*).

SAR —By good luck all your honour's friends are now safe !

CHAR —It is (rather) by your favour (that it is so)

SAR —Madam Vasantasena, the king is highly pleased (with you) and has graciously bestowed on you the title of a wedded wife !

VAS —Sir, my wishes are fulfilled !

SAR —(*Putting the veil on* Vasantasena, *to* Charudatta) Sir, what should be done for this Bhikshu ?

भूय पून प्राप्ता । प्रियसुहृदि सगत. भत्रान्मम बयस्य जात । किं चातिरिक्त उक्तेभ्योऽन्यत् लम्य यदपरमधुनाऽह भवन्त प्रार्थये । स्रग्धरा वृत्तम्] ॥ ५९ ॥ काश्चिदिति । [विधि काश्चित् तुच्छयति । तुच्छान् रिक्तानित्यर्थ· । करोति । काश्चित्प्रपूरयति काश्चिदुन्नतिं नयति । काश्चित्पातविधौ करोति । काश्चित्पुन आकुलान् स्रस्तबन्धतयाऽर्धभरितानेवावलम्बमानान् नयति । करोतीत्यर्थं । इमा लोकस्थितिं अन्योन्य प्रतिपक्षाणामुन्नत्यवनत्यादिना सहतिर्यस्या तादृशी बोधयन् । एष कूपयन्त्र वार्युद्धरणयन्त्र तस्य या घटिकास्तासा न्याय एकस्या अधोमज्जन मेकस्या रिक्तीभाव एकस्या जलपूरणमितिरूप तत्र प्रसक्त विधि. क्रीडति । अत्र

चारुदत्त —भिक्षो किं तव बहुमतम् ।

भिक्षु —इदमीदृशमनित्यत्वं प्रेक्ष्य द्विगुणतरो मम प्रव्रज्यायां बहुमानः संवृत्तः । (इम ईदिशं अणिच्चत्तणं पेक्खिअ दिउणतले मे पव्वज्जाए बहुमाणे संवुत्ते ।)

चारुदत्त —सखे दृढोऽस्य निश्चयः । तत्पृथिव्यां सर्वविहारेषु कुलपतिरयं क्रियताम् ।

शर्विलक —यथाऽऽहार्यः ।

भिक्षु —प्रियं नः प्रियम् । (पिअं णो पिअम् ।)

वसन्तसेना—सांप्रतं जीवापितास्मि । (संपदं जीवाबिदम्हि ।)

शर्विलक —स्थावरकस्य किं क्रियताम् ।

चारुदत्त —[1]सुवृत्तोऽदासो भवतु । ते चाण्डालाः सर्वचाण्डालानामधिपतयो भवन्तु । चन्दनकः[2] पृथिवीदण्डपालको भवतु । तस्य राष्ट्रियश्यालस्य यथैव[3] क्रिया पूर्वमासीद्वर्तमाने तथैवास्तु ।

शर्विलक —एवं यथाऽऽहार्यः । परमेनं मुञ्च मुञ्च । व्यापादयामि ।

चारुदत्त —अभयं शरणागतस्य । ('शत्रुः कृतापराधः—' (१०।५५) इत्यादि पठति ।)

शर्विलक —तदुच्यतां किं ते भूयः प्रियं करोमि[4] ।

चारुदत्त —अतः परमपि[5] प्रियमस्ति ।

लब्धा [6]चारित्रशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्तः
प्रोत्खातारातिमूलः प्रियसुहृदचलामार्यकः शास्ति राजा ।
प्राप्ता भूयः प्रियेयं प्रियसुहृदि भवान्संगतो मे वयस्यो
लभ्यं किं चातिरिक्तं यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५९ ॥

समानार्थं पद्यं शाकुन्तले—'यात्येकतोऽस्तशिखरं पतिरोषधीनामाविष्कृतोऽरुण-पुरःसर एकतोऽर्कः । तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां लोको नियम्यत इवात्म-दशान्तरेषु ॥' इति । निदर्शनालंकारः । शार्दूल० वृत्तम्] ॥ ६० ॥ [भरतवाक्यं नटवाक्यम् । नाटकाभिनयसमाप्तौ गृहीतां भूमिकां विहाय भरततां प्रतिपन्नेन नटेन या आशीर्दीयते सा भरतवाक्यमित्युच्यते । यदाह भरतः—'अन्ते काव्यस्य नित्यत्वा-त्कुर्यादाशिषमुत्तमाम्' इति] । क्षीरिण्य इति । [गावः क्षीरिण्यः प्रचुरदुग्धवत्यः सन्तु । भूमार्थे इति । वसुमती पृथ्वी सर्वं सपन्नं सस्यं यस्याः तथा अस्तु । पर्जन्यः

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१ सुवृत्त अ०, त्तोऽयमदा० २ चन्दनकस्य पृथ्वीदण्डपालकता. ३ यथैव क्रिया पूर्वं वर्तमाना तथैवास्तु,..वर्तमाने तथैवास्तु ४ उपकरोमि ५ परं प्रियं, परमस्ति प्रियं ६ चारित्र्य ७ बुद्धि ८ दवमी

काश्चित्तुच्छयति[1] प्रपूरयति वा काश्चिन्नयत्युन्नतिं
काश्चित्पातविधौ[2] करोति च पुनः काश्चिन्नयत्याकुलान् ।
अन्योन्यं प्रतिपक्षसंहतिमिमां लोकस्थितिं बोधय-
न्नेष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः ॥ ६० ॥

तथापीदमस्तु ।

(भरतवाक्यम् ।)

क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसंपन्नसस्या[3]
पर्जन्यः कालवर्षी सकलजनमनोनन्दिनो वान्तु वाताः ।
मोदन्तां जन्मभाजः सततमभिमता ब्राह्मणाः सन्तु सन्तः
श्रीमन्तः पान्तु[4] पृथ्वीं प्रशमितरिपवो धर्मनिष्ठाश्च[5] भूपाः ॥ ६१ ॥

(इति निष्क्रान्ताः सर्वे ।)

संहारो[6] नाम दशमोऽङ्कः ।

समाप्तं[7] मृच्छकटिकम् ।

मृच्छकटिकविवृतिरियं गणपतिचित्तान्तपाारपर्यन्ता ।
पृथ्वीधरकृतिरुपनयतु संतोषं कृतिसमुद्रे ॥
इति दशमोऽङ्कः ॥

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१ दूषयति २ पातं. ३ शस्या. ४ पान्तु पृथ्व्यां, पान्तु सर्वाप्रतिहत. ५ ब्रह्म ६ इति मृच्छकटिकायां संहा०, इति मृच्छकटिकप्रकरणे संहारो ७ समाप्ता चेयं मृच्छकटिका.

It empties some and fills others, some it raises up and others it causes to go down, while some it keeps in (anxious) suspense, thus bringing home to the people this course of the world which consists of opposites mutually meeting together, does Destiny play with all creatures, being bent upon following the maxim of "the water wheel and the buckets" (60)

Still, let there be this —

(*The Benediction*)

May cows yield (plenty of) milk, the earth produce all kinds of grains in abundance, the clouds shower rain in due season, and the winds blow so as to gladden the hearts of all people! May all creatures always rejoice, the Brahmanas be ever respected, and the virtuous become rich And may righteous kings subdue their foes and govern the earth (justly)! (61)

(*Exeunt Omnes*)
Here ends Act X, styled
"THE CONCLUSION"

FINIS

मृच्छकटिकस्थसुभाषितसंग्रहः ।



1 Sentences [Page

II —Slokas



श्लोकसूची



Index of Important Words

(The figures refer to the pages of this Edition)

NOTES

ACT I

P. 7 Sanskrit writers generally introduce their works with a benediction (आशी), or a salutation to their favourite deity (नमस्क्रिया). In dramas this purpose is served by the Nandi, which is enjoined by Bharata (see com) as necessary for the removal of obstacles and thereby for the safe completion of the work undertaken We find play-writers from Sudraka downwards, conforming to this rule of Bharata Bhasa, Sudraka's predecessor, however, often dispenses with the Nandi probably treating it as the last part of the theatrical preliminaries (पूर्वरङ्ग) which are gone through behind the curtains Thus the *Charudatta* opens at once with the stage direction 'नान्द्यन्ते तत प्रविशति सूत्रधार Sudraka was a worshipper of Siva (see sl 4), and hence he has addressed both the stanzas of the Nandi to that deity In the first sl , Siva is referred to as completely lost in abstract meditation, and so his *Samadhi* is invoked for granting protection Sanskrit poets often address their prayer for protection to some act of, or some thing connected with, the deity, instead of to the deity directly *Cf* the Nandi of Mudr (शाठ्यमव्याद्विभोर्व), Mal - Madh (वैनायक्य वदनविधुतय &c), Ratna , Veni. &c.

पर्यङ्क &c —The principal sentence is शभो शून्येक्षण० समाधि व पातु, the genitives go with शभो पर्यङ्क—more generally known as वीरासन, is one of the five principal postures (for these see our notes on Ragh XIII 52) assumed in the practice of Yoga It consists in sitting down with the upper part of the body raised straight up perpendicularly, with one foot placed on the other thigh passing it through the knee-joint of that leg, and then placing the other foot on the other thigh It is thus defined by Vasishtha—एकपादमथैकस्मिन्विन्यस्योरुणि सस्थितम् । इतरस्मिंस्तथा चान्य वीरासनमुदाहृतम् ॥ (as quoted by Malli on Ragh. XIII 52)

ग्रन्थि—the placing of the feet thus crosswise being firmly held together, तस्य बन्धाय for keeping it fast य द्विगुणितस्य भुजगस्य आश्लेष तेन &c , see com आश्लेष—embrace, coiling round

Siva sat in the Virasana posture, and the serpent lay doubly coiled fast round the squatting position of the body (the base of the hips and the knees) Mr Raddisastri contends that this is not the meaning of पर्यङ्क here, he thinks it means पर्यपट्टक which means 'sitting up with the knees raised up by firmly fastening an upper garment round the back and the knees' But this meaning does not suit here at all. If the serpent was fastened like a garment round the back and the knees, then we do not get the द्विगुणितभुजगाश्लेष, and the knees also do not become संवीत (encircled) as the garment passes *round* and not *over* the knees. Again, this posture is not suited to Samadhi at all Patanjali defines an *asana* as स्थिरसुख, which Virasana is For Samadhi the body must be in a state of equipoise, such as is described by Kalidasa in his Kum see Kum III 15, and Bg VI. 11-13.

अन्त प्राणावरोध—The restraining within of the vital airs in the body so as to arrest their functions, suppression of breath. व्युपरत—ended, suspended इन्द्रिय is derived as इन्द्रस्य आत्मन लिङ्ग करणेन कर्तुरनुमानात्, the sign (for inference) of the soul, fr. इन्द्र and aff (घच), see also Pan V 2 93 There are eleven *Indriyas*, the five organs of action, and the six organs of sense, मन कर्णौ तथा नेत्रे रसना च त्वचा सह । नासिका चेति षट् तानि धीन्द्रियाणि प्रचक्षते ॥ Here the latter six are meant रुद्ध—restrained or checked from outer perception These six senses naturally look out, they must be turned inside *Cf* पराञ्चि खानि व्यतृणत्स्वयंभूस्तस्मात्पराङ्पश्यति नान्तरात्मन् । &c Kathop II 1. 1, see also the quotation from योगसागर given in the com Samkara so restrained the organs of sense that there was no perception of anything external For the compound, see com

आत्मन्यात्मान०—व्यपगतकरण is an adv modifying पश्यत. For the comp see com, करण is the same as इन्द्रिय Here करण is to be understood in the secondary sense of 'its function' (व्यापार) All the 11 इन्द्रियs are meant here The Samkhyas add two more to these, *viz* बुद्धि and अहङ्कार *Cf* यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसा सह । बुद्धिश्च न विचेष्टति तामाहु परमा गतिम् ॥ ता योगमिति मन्यन्ते स्थिरामिन्द्रियधारणाम् । Kathop II 3 10, 11 See also Bg VI 20, 25 व्यपगतकरण cannot be fitly taken as an adj to आत्मान as some suggest, for आत्मान refers to the Supreme Soul or Brahma, whose vision Siva was enjoying inwardly in his Samadhi, and this Brahma, pure spirit, unassociated with the gunas and undefin-

ed, has no *Karanas*, *Cf* the Sruti न तस्य कार्यं करणं च विद्यते न तत्समश्चाभ्यधिकश्च दृश्यते । &c Svet. Up VI 8 and अपाणिपादो जवनो ग्रहीता पश्यत्यचक्षुः स शृणोत्यकर्णः । स वेत्ति वेद्यं न च तस्यास्ति वेत्ता तमाहुरग्र्यं पुरुषं महान्तम् ॥ Svet Up III 19 तत्त्वदृष्ट्या—with the eye of true knowledge, *viz* अहमेव ब्रह्मास्मि &c आत्मानमेव—The force of एव is that Siva himself being the Supreme Being could see his own self only *Cf* Kal स्वयं विधाता तपसः फलानां केनापि कामेन तपश्चचार । Kum I 57, and यस्मात्परं नापरमस्ति किंचित् । Svet Up III 9 पश्यतः —*Cf* तदा द्रष्टुः स्वरूपेऽवस्थानम् । Pat Yo Su I 3

शून्येक्षण &c—शून्येक्षण is the non perception of anything external, तेन घटित brought about य लय the continued resting of the mind (*cf* आत्मसंस्थं मनः कृत्वा न किंचिदपि चिन्तयेत् । Bg. VI 25) तेन ब्रह्मणि लग्न concentrated on ब्रह्मन्—समाधि—Remaining lost in meditation (a sort of psychic trance) The following from Kum. III will serve as a com[illegible] the description of Siva's *samadhi* here—पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसम् । उत्तानपाणिद्वयसंनिवेशात्प्रफुल्लराजीवमिवाङ्कमध्ये ॥ + + + नेत्रैरविस्पन्दितपक्ष्ममालैर्लक्ष्यीकृतघ्राणमधोमयूखैः ॥ अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम् । अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ॥ मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् । यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥ 45—50

समाधिः पातु वः—The literal meaning is समाधिनिष्ठः शिवो वः पातु Siva is often described as given to meditation, probably because, as Wilson thinks, in some of the Puranas especially those of a Saiva character, the origin of Yoga is ascribed to Siva who taught it in the person of Sveta on the Himalaya mountains in the beginning of the Kali age.

"This benediction alludes to the practices and notions of योग, in which, by abstract meditation (समाधि), the fusion (लय) of individual with universal spirit (ब्रह्मन्) is to be effected even in the body Spirit is said to be detached from the *Karanas*, the thirteen products of matter, or महत् intellect, अहंकार, consciousness, and the eleven organs of sense and action The mode of effecting this union is by sitting in particular *asanas* or postures, one of which is sitting on the hams with a cloth fastened round the knees and back (पर्यङ्क-बन्ध-ग्रन्थि), also by suppression of breath (प्राणावरोध), by keeping the vision directed either on

vacuity or inwardly (शून्येक्षण), and by preventing as vigilantly as possible the wanderings of the senses " W.

P 7. नीलकण्ठ —Siva so called after the colour of his throat was changed to a dark-blue in consequence of his having drunk the deadly poison produced at the churning of the ocean for the the obtaining of Amrita. श्यामाम्बुदोपम —The throat is compared to a dark cloud because both relieve the सताप (torment—heat) of the people. The fig. is लुप्तधर्मोपमा as the common quality is not mentioned गौरीभुजलता—The word गौरी is used in preference to शिवा or so, to give prominence to her गौरत्व which bears out the comparison to विद्युल्लता The second sl is written by the poet very probably in order to suggest partly the subject-matter of the plot as required by a cannon of dramaturgy ('अर्थत शब्दतो वाऽपि मनाक्काव्यार्थसूचनम्'). Thus the casting of the arm of Gauri round Siva's neck suggests the love between Charudatta and Vasantasena, while the reference to नीलाम्बुद is meant to indicate the visit of Vasantasena to Charudatta amidst rain and flashes of lightning. The contrast between white and blue also further suggests the dark ways of the world, as exemplified by the conduct of Samsthanaka, and the joys of pure love as in the case of Vasantasena The Nandi here consists of eight *padas* (*pada* referring to the line of a sloka) It is of the Pattravali kind, since the casting of the seed of the plot is indirectly suggested in it *Cf* यस्या बीजस्य विन्यासो ह्यभिधेयस्य वस्तुन । श्लेषेण वा समासोक्त्या नान्दी पत्रावलीति सा ॥ Sah -Dar

नान्द्यन्ते—नन्दन्ति देवता अस्यामिति नान्दी that in which the gods take delight It contains the praise of some deity, or Brahmanas or a king &c , combined with a benediction See definition given in the com , or नन्दयति इति नन्द , नन्द् cau and अ (अच्), नन्द एव नान्द by adding अण् (अ) स्वार्थे, and by adding ई (fem) we get नान्दी.

नान्द्यन्ते सूत्र०—It is the Sutradhara who recites the Nandi here Bharata says that the Sutra should repeat the Nandi employing a middle tone But the word सूत्रधार is not placed before the introductory sloka, because it contains a benediction and forms no part of the drama itself, being the last part of the पूर्वरङ्ग The Sutra was generally a Brahmana and recited the Nandi in his

own person and not in his character as the chief manager, which he did not assume till he had recited the Nandi Another explanation is—It is the practice of Sanskrit writers to introduce their works with auspicious words, and so the word Sutradhara is not placed before the benedictory sl *Cf* Panini who also writes his first सूत्र as वृद्धिरादैच्, though the proper order is आदैच् वृद्धि, which he follows when he says अदेङ् गुण The Sutra was already present on the stage, hence the stage-direction प्रविश्य is not used

Bhasa's play (*Charudatta*) however begins with नान्द्यन्ते ततः प्रविशति सूत्रधार । This shows that the old practice was to recite the Nandi behind the curtain Then the Sutra entered and began the play When the chief manager happened not to be a Brahmana, it seems he had no right to the title Sutra, nor did he repeat the Nandi He was called Sthapaka one who established the action of the play, and had qualities similar to those of the Sutra, cf Bharata—रङ्गपूजा विधायादौ सूत्रधारे विनिर्गते । स्थापक प्रविशेत्पश्चात्सूत्रधारगुणाकृति ॥ All the plays from those of Kali downwards make the Sutra first recite the Nandi and then carry on the Prologue

सूत्रधार·—The chief manager, *lit* he who holds the thread of the plot, *i e* looks after the general management, the casting of parts, &c (सूत्र प्रयोगानुष्ठान धारयतीति) For the origin of the term and of the drama, see our note on सूत्रधार in the Sak The following are the qualifications of the Sutra according to मातृगुप्ताचार्य—" चतुरातोद्यनिष्णातोऽनेकभूषासमावृत नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्वविद् ॥ नानागतिप्रचारज्ञो रसभावविशारद । नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वित ॥ छन्दोविधानतत्त्वज्ञ सर्वशास्त्रविचक्षण । तत्तद्गीतानुगलयकलातालावधारण ॥ अवधानप्रयोक्ता च योक्तृणामुपदेशक । एव गुणगणोपेत सूत्रधारोऽभिधीयते ॥ " **अल**—" enough of "—has a prohibitive sense (वारण) 'no object is to be gained by परिश्रम' (परिश्रमेण किंचित्साध्य नास्ति) **विमर्दकारिणा**—crushing, destroying **परिश्रमेण**—(This) exertion (at the recitation of the Nandi) **आर्यमिश्रान्**—The noble and learned men composing the audience 'कुल शील दया दान धर्म. सत्य कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान्सप्रचक्षते ॥ ' Bharata, as quoted by Jagaddhara on the Mal-Madh. मिश्र is an honorific title added to the names of learned men, as वाचस्पतिमिश्र, शाङ्गरव

मिश्रा Sak., &c विज्ञापयामि—simply means—'I respectfully inform or bring to the notice of,' for here no request is addressed to the 'audience as in the Vikr to behold the play with attention

मृच्छकटिक—मृद मृण्मिता वा शकटिका a small play-cart मृच्छकटिका । स। एवाभेदोपचारान्मृच्छकटिक प्रकरणम् Or, मृच्छकटिका लक्षणया प्राधान्येन तन्निर्देश अस्त्यस्मिन् प्रकरणे इति। The play is named after the play-cart made of earth for Rohasena, Charudatta's son, mentioned in the sixth Act, as it forms the turning point in the development of the plot See Introd प्रकरण—see Intro व्यवसिता—'we are prepared or resolved to' We find from the plays of Kalidasa and others that follow, that it was usual in ancient India to exhibit dramatic performances at the time of some fair or some festive occasion But here no mention is made of the place at which the play was exhibited This perhaps proves the antiquity of the play

P 8 द्विरदेन्द्र—See com चकोरनेत्र—The eyes of a *Chakora* (the Greek partridge) are reddish and beautiful The natural redness indicates heroism on the part of Sudiaka *Cf* the description of the eyes of Lava and Kusa—नेत्रे पुनर्यद्यपि रक्तनीले। Uttar VI 27 The eyes of women are generally compared to those of a *Chakora* see Ragh VI 59, VII 25 सुविग्रह—शोभन well-built and handsome विग्रह body यस्य For this see Ragh I 13

द्विजमुख्यतम—The most eminent of Kshatriyas Originally the word द्विज signified the first three classes, *viz* the Brahmanas, Kshatriyas and Vaisyas It was only in later times that it came specially to refer to the Brahmana class Here it refers to a Kshatriya from the context कवि—must be taken in the sense of 'a scholar, a Pandit,' to avoid tautology with एतत्कवि on p 7. सज्ञावान्पण्डित कवि । Amara अगाधसत्त्व—अगाध not fathomable, unflinching, सत्त्व—mental calibre, that firmness of the mind which remains unshaken under trying circumstances and enables a man to maintain his character.

वैशिकी—Belonging to the Vesa According to the Com. वेश refers to the residence of the courtesans So वैशिकी कला (sing for the plural) means the arts to be found among or cultivated by the courtesans, the elegant arts, and we know from the Dasakum that the knowledge of the following arts among others was deemed necessary for the harlot class, *viz* नृत्य, गीत, वाद्य, नाट्य, चित्रलेखन,

आस्वाद्य, गन्धकला, पुष्पकला and द्यूत The words seem rather to mean 'the dramatic art or Natya sastra' (which relates to वेश or the assumption of different dresses i. e. characters) हस्तिशिक्षा—The knowledge of elephants and the art of training them The name of the treatise on हस्तिशिक्षा generally quoted is हस्त्यायुर्वेद by Palakapya

Wilson has—" The proficiency of the Indians in this art early attracted the attention of Alexander's successors, and natives of India were so long exclusively employed in this service, that the term Indian was applied to every elephant driver, to whatever country he might belong - *Schlegel Indische Bibliothek* "

अपगततिमिरे &c—तिमिर is a kind of eye disease causing blindness, opacity of the cornea But that does not seem to be intended here Here the meaning is 'eyes free from the blindness of ignorance', eyes of knowledge, i e insight into the Brahma-vidya. Siva is the deity to be propitiated for the obtainment of knowledge, *cf* आरोग्यं भास्करादिच्छेद्धनमिच्छेद्धुताशनात् । विज्ञानं शङ्करादिच्छेन्मोक्षमिच्छेज्जनार्दनात् ॥ Valmiki is similarly mentioned as having got divine vision by the favour of Brahma , *cf* अव्याहतज्योतिरार्षं ते प्रतिभातु चक्षुः । Uttar II

परमसमुदयेन—Leading to great exaltation, indicating supreme power *Cf* अयं अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रपरिभावी महानुत्कर्षनिकषः । Uttar IV अश्वमेधेन—For the sacrifice, see our note on that word at *Ragh.* VI 61 In ancient India it was the highest ambition of a king enjoying supreme power to perform one horse sacrifice at least One such was performed, and perhaps the last of the kind, by Pushpamitra, the father of Agnimitra, the hero of the Malav , see Malav p 101

अग्निं प्रविष्टः—These words are not to be taken in their literal sense They simply mean, like पुरंदरपुरातिथिरभवत् or अमरेष्वगण्यत, 'he died ' The writer has used the expression अग्निं प्रविष्ट only to show that Sudraka was an *agnihotrin* (like Rama) till his death, as we speak of a devotee of Siva as going to the mountain Kailasa, or of Vishnu to Vaikuntha. The com understands these words literally (and he is followed in this by Wilson and others) and cites the instance of Sarabhanga who made a voluntary cremation of himself after seeing Rama (For his story see our notes on

Ragh XIII 45) * But the case of Sarabhanga (or of the Sramanacharya who made a similar immolation) is different. These sages knew how to dematerialize the body and to reduce it to a fiery state by meditation on the fiery element, and then offered up their bodies to fire. Sudraka was not an ascetic of that sort. Nor was there anything in his life to make it burdensome to him, so that he could have resorted to self-immolation Again, if we take the words in their real sense that Sudraka terminated his life by entering fire, then the words लब्ध्वा चायु शताब्द &c become meaningless, for they indicate that he died a natural death. To suit the other meaning we should expect नीत्वा instead of लब्ध्वा

The com explains the mention of his own death by the author by supposing that he knew by astrological computation when his death would occur exactly, and wrote about it as a past event in anticipation of the Sutradhara's alluding to it subsequently. But it seems to us that this part of the Prologue, *viz* the whole passage from अलमनेन परिषत्कुतूहलेन (p 7) to the end of sl 7, which relates to the personal history of the author, is the work of another hand Sudraka, like Bhasa, must have written नान्द्यन्ते । सूत्रधार —(परिक्रम्यावलोक्य च । अये &c p 8

समरव्यसनी—Not that he liked bloodshed, but whenever there was an opportunity for fighting, like a true Kshatriys he was anxious to take advantage of it प्रमादशून्य —never committing mistakes while fighting or managing the State, vigilantly watchful of his interests ककुद—*m n* is the hump of a bull, and as it is its chief mark of distinction, it also means 'the chief or foremost of', *cf* ककुद नृपाणा Ragh VI 71 तपोधन —who lived like an ascetic although a king By तपस् is meant here the three kinds of penance mentioned at Bg XVII 14-16 परवारण &c —' Who fought with his arms with the elephants of his enemes, or with the most powerful elephants ' Another possible imeaning is, ' who longed to fight with his arms (and not with weapons) the repulsers of his enemies ' The epithet is

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* " Zarmancohagas (Sramanacharya) burnt himelf at Athens after the custom of his country, and Calanus (Kalyana) mounted the funeral pile at Pasargadae in the presence of the astonished Greeks, who were at a loss to consider the act as that of a sage or a madman, and were never of a mood to imitate such a model " (From Wilson's note on अग्नि प्रविष्ट)

put in to show that he had enormous physical strength किल— Verily, certainly

P 8 अवन्तिपुर्यां—अवन्तीना जनपदाना पुरी अवन्तिपुरी, i e उज्जयिनी (see p 18) situated on the Sipra, and the capital of the country called अवन्ति (see Megh I 30) which formed the eastern part of Malwa It was also known by the names of अवन्ती and विशाला, for its description see Kathas XI 31-32 "Few cities," remarks Wilson, "perhaps, can boast of a more continuous reputation, as it has been a place of great note from the earliest periods of Hindu tradition down to the present day" It is one of the seven sacred cities (अयोध्या मथुरा माया etc) in India visited by numerous pilgrims The modern Ujjain is about a mile south of the ancient city We may also take the comp as अवन्ती चासौ पुरी च, the final ई being shortened as in कालिदास, see Pan VI 3 63

द्विजसार्थ०—is generally interpreted as—'A Brahmana who was a merchant by profession' See com But this does not seem to be so good For there is no mention made in the play of Charudatta's having himself followed that profession On the contrary, when the ornaments deposited with him by Vasantasena, are found to be stolen away and his friend Maitreya advises him to deny all knowledge of their having been deposited with him, Charudatta plainly refuses to do so and says that he would beg (which is proper for a Brahmana to do) and make good the loss (see 'भैक्षेण' &c III 26) He does not say 'वाणिज्येन', which he would have done had he been a merchant So we have preferred the second interpretation (see com), and taken द्विजसा० to mean 'a leader of the Brahmana community' For this sense of सार्थवाह cf कुरु मामम्ब कृतार्थसार्थवाहम् । (Malli 's Introd verse 3 to his com on Ragh). Char is called सार्थवाह later on (e g. on p 38), but it does not mean that he himself was a merchant His grandfather had been a merchant (see सार्थवाहविनयदत्तस्य नप्ता Act IX), and the epithet सार्थवाह seems to have been retained as a family title , it may be understood in that sense here too.

वसन्तशोभेव—Mark the alliterations in this line Vasanta or Spring is especially the season of flowers, cf मासो नु पुष्पाकर Vik. I 8, so the comparison indicates the freshness and loveliness of youth (cf कुसुममिव लोभनीय यौवनमङ्गेषु सनद्धम् । Sak I 9),

the power to please, in fact all that makes Vasantasena a charming woman वसन्तसेना--*Cf* दत्तामेनान्तनामानि वेश्याना कल्पयेत्सुधी ।.

तयोरिव &c --तयो means 'with reference to them.' इद--is in apposition with सर्वं Some take इद to refer to प्रकरण, but that is wrong The two slokas are connected with अस्या तत्कृतौ, so it is absurd to say अस्या च तत्कृतौ इद प्रकरण चकार The construction is तयो नयप्रचार, तयो व्यवहारदुष्टता &c. सत्सुरतोत्सवाश्रय--must be taken as an adj to नयप्रचार नय०--नयेन प्रचार नयप्रचार a just course of conduct or life, based on the festivity i e joy of conjugal pleasures व्यवहारदुष्टता--the vitiation or miscarriage of justice, as instanced in the trial of Charudatta खलस्वभावं--as exemplified in the character of Sakara तथा भवितव्यता--And what was fated to happen in that way. Or तथा may be taken with चकार--he depicted all this in that way, i.e exactly as it happpened

सगीतशाला--सगीतार्था शाला a hall or chamber for the practice or exhibition of music, singing and dancing. कुशीलवा --actors, or singers, bards आ ज्ञात--He accounts for the desertion of his music-hall by attributing it to his poverty.

P 10 शून्य--Vacant, void of interest अपुत्रस्य--*Cf* अत करणतत्त्वस्य दम्पत्यो स्नेहसश्रयात् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ Uttar. III 17 चिरशून्य--a perpetual blank, or, all time is blank

सगीतम्--Samgita is a musical concert, consisting of instrumental and vocal music and dancing नृत्य गीत तथा वाद्य त्रय सगीतमुच्यते । इति सगीतरत्नाकरे The Sutra had done it along with the band of choisters who had taken part in the पूर्वरङ्ग (which is a cumbrous and a long procedure) and hences his exhaustion. पुष्करबीज--lotus seeds which are easily parched up by heat The comparison shows that the Sutra 's eyes were burning on account of wakefulness, as he had to sing till the last quarter of the night खटखटायेते--'crackle', a verb formed from the onomatopoetic word खटखट by adding य (क्यष्). A final आ (डाच्) is added to the half of a word indicating sound, when such half consists of at least two syllables, and when joined with कृ &c., see Pan V 4 57. So we get खट्खटा, and words ending in आ take the denom aff य by लोहितादिडाज्भ्य क्यष् । Pan III.

I 13 This is not a happy word to be used with reference to the movements of the pupils At least it is no improvement on Bhasa's पुष्करपत्रपतितजलबिन्दू इव चञ्चलायेते इव मेऽक्षिणी ।

कार्यवशात्—Here कार्य does not refer to the business of the play but to the Sutra's business with his wife, *cf* एषोऽहं कार्यवशादायोध्यक &c Uttar I प्रयाग —The part he had to play The Com takes it in the sense of 'use, employment' प्राकृतभाषी—In Bhasa's Charu the Sutra speaks in Prakrit from the beginning He uses Prakrit because his wife could understand it more readily A person may change the language proper for him or her as may suit the circumstances. See Com Here the Sutra has to play the part of a poor person and hence has to speak in Prakrit like a low character, *cf* भावप्रकाश—ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च । उत्तमस्यापि पठत प्राकृत सम्प्रयोजयेत् ॥

अविद अविद—woe woe, O pity! This is a combination of indeclinables expressing sorrow According to the quotation in the com it indicates the happening of something unseen or unheard of before, *i e.* something untoward or unwelcome It appears sometimes as अविहा अविहा, see Vik p112, it may have been a corrupt form of अव इह, अव इह protect here, protect me (from some evil).

अपरमिव संविधानक—An arrangement quite of different sort, an unexpected bustle of preparation Bhasa uses the simple word सविधा preparation of food परिवर्तन—the moving about of, as the pan was turned about on the ground, it left black marks on it. विशेषक—an ornamental mark made with dots of different colours on the face of a woman, *cf* प्रत्याख्यातविशेषक कुरबक &c, Malav. III 5, अभिनवा इव पत्रविशेषका । Ragh IX 29, see also Sis X 84 प्राणात्यय—See com, Prith reads प्राणाधिक 'so as to oppress life,' in a manner more than life can bear वर्णक—a paste of coloured and scented things, such as saffron, turmeric mixed with musk, &c The Com thinks that by this the description of Vasantasena's hall is suggested, see Com, see however our note on this passage below, For a parallel *cf* अये तत्किमिदमस्मद्गृहे महोत्सव इव दृश्यते । स्वस्वकर्मण्यधिकतरमभियुक्त. परिजन । तथा हि—वहति जलमिय पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्रा । भवतु । कुटुम्बिनीमाहूय पृच्छामि । Mud. I. शब्दाप्य—a grammatical irregularity

आर्ये–The Sutra. is thus to address his wife, *cf* वाच्यौ नटीसूत्रधारावार्यनाम्ना परस्परम् ।

P 12 गुडोदनं—गुडेनौदन गुडोदनं Inst Tat ; ओदन is both *m* and *n* in gender तण्डुला·–simple rice रसायन–savoury, delicious food See com एव आशासन्ताम्—In Bhasa's Charu. the Sutra. expresses this hope and with greater propriety आर्ये कि &c —The Sutra. knew what he had in his house and was not sure that his wife was telling him the truth, and so he asks this question

P 14 वरण्डलम्बुक इव—There is some uncertainty about the meaning of this expression, and commentators are at a loss to assign a particular meaning to it Thus Prithvidhara says that this refers to a sort of mechanism used for drawing water from wells or rivers in villages (called लाट in Marathi). It consists of a long stick or bamboo resting on a fulcrum with a weight in the form of a mass of (hardened) clay or a big stone fastened at one end with a rope and a bucket at the other This weight, when raised up, and the hold at the other end let go, falls down at once Mr Apte in his Dic says—It seems to mean 'an overhanging or projecting wall which if raised high is sure to topple down' According to others Varanda means the lofty part of the wall of a building, and Lambaka means another part of it made of brick or stone, to be attached to it, which when carried up to it falls down by accident All these explanations are shown to be fanciful by the words उत्क्षिप्य and पातित उत्क्षिप्य does not support Prithvidhara's meaning, for the *lambaka* in that case is not उत्क्षिप्त but उद्धृत or उन्नमित Sudraka has borrowed the expression from Bhas's अहं चण्डप्रवातलण्डित इव वरण्ड. पर्वताद् दूरमारोप्य पातित , which throws light on its meaning, there वरण्ड must refer to something that can be thrown up, a cluster or heap of grass (तृणसचय , and वरण्ड is a word still used in Konkn in that sense) So here वरण्डलंबुक means–a hanging cluster or bundle of grass which may be blown up by a strong wind and then cast down

तत्कि पुनरिद नवमिव सविधानक &c —Here by repeating the word सविधानक for the third time in the Prologue, the poet no doubt refers to the novel plot of his own play, nay, even the following sentence explaining this, is meant to covertly refer to the main incidents of the *denouement*. The words used therein are deliberately chosen Thus वर्णक पिनष्टि refers to Sakara's attempt to crush

Charudatta (who belonged to the chief of the Varnas), सुमनसो गुम्फति refers to the victim's garland thrown round Char 's neck when being conducted to the gallows, and thereby to the case got up against him, while इय च पञ्चवर्ण० भूमि: refers to the final happy issue, wherein five desirable events are achieved, which the poet himself has summed up in X 58 These are—(1) the re-establishment of Charudatta's purity of conduct and his consequent deliverance, (2) the granting of life to his humbled foe, the Sakara —a great humiliation to him while it redounds to the supreme generosity of Charudatta, (3) the elevation of Aryaka to the throne, which meant the removal of the oppressive king Palaka, (4) the happy union of Charudatta and Vasantasena, raised by the king to the title of a *Vadhu*, (5) the securing of the friendship of the able schemer Sarvilaka, but for whose help Aryaka could not have got the throne

अभिरूप०—अभिलक्ष्य रूपमस्य अभिरूप learned and handsome, *cf* अभिरूपो बुधे रम्ये Medini, अभिरूप पतिर्यस्मात् Mark the meaning of अभिरूप, she does not say अनुरूप इहलौकिक—Read ऐहलौकिक which is grammatically more correct इहलोके भव. ऐहलौकिक by adding ठञ् (इक) in the sense of तत्र भव The words of the अनुशतिकादि class take वृद्धि in both the members of the comp , so we get ऐहलौकिक, similarly पारलौकिक, सार्वलौकिक &c The form इहलौ० may also be defended on the general principle that 'such changes are not always binding' (अनित्यत्व)

P, 16 चूर्णवृद्धेन—In the Charu. we read चूर्णगोष्ठेन. सकोपं—He is angry because Churn. advised his wife to observe such an expensive vow. सुगन्ध—goes with both त्वां and ०कलाप, in the former case the fragrance comes by means of the flowers forming the वध्यस्रक् छेद्यमान—The Prakrit for this is कप्पिज्जन्त which the Com renders in one case by छेद्यमान and in the other (*i e* with hair) by कल्प्यमान, 'being dressed and bound up' If the word is used with a double application then कल्प्यमान will do in both the cases क्लृप् cau is found used in the sense of 'cutting up' in the Sak also, *cf* रोहितमत्स्यो मया कल्पित Act VI The other reading वज्जन्त may also be rendered doubly as वध्यमान and बध्यमान But as the Sutra has now here used a word with a double application in the Prologue, we have adopted the rendering छेद्यमान in the text as applying to both, as in the second

case, the ordering of the cutting of the hair of a young woman by the king would make his act revolting in the eyes of the people and thereby lead to disaffection, which it is the object of the poet to suggest.

P 18 ब्राह्मणेनोप०—A Brahmana must be fed at the time of breaking a fast, otherwise the observance would bear no fruit सुसमृद्धायाम्०—This is put in to show that eminent Brahmanas had sufficient invitations from the rich where they could get good *Dakshina*, and were not to be easily secured by poor men, or that the Brahmanas there were rich and would not be easily induced to dine at the house of an actor For, dining at the houses of actors, musicians and men of that sort, was supposed to be derogatory to the dignity of a pious Brahmana and it also involved loss of social status, *cf* Mah-Bha—'गायक सर्वविक्रयी। ईदृशा ब्राह्मणा ज्ञेया अपाङ्क्तेया युधिष्ठिर ॥.'

अशितुमप्रणी &c—is a courteous way of inviting to a dinner व्यापृत—engaged, I have my own business to attend to संपन्नं—Rich, delicious निःसपत्न—The Com seems to translate the Prakrit णीसवत्त by नीसपात्र, better known as निःस्राव, and assigns a technical meaning to it, *viz* a present of rice, ghee, &c placed in a pot and given to a Brahmana for the gratification of the *pitris*, see com But this sense of निःस्राव is not found in the dictionaries So the trans निःसपत्न is preferable The Sutra means—There will be no other Brahmana to share the food with you, and nobody will know that you dined at our house

भो यविदानीं—Here we have sarcasm mixed with humour, which is one of the characteristics of Vidushaka's speeches

P 20 आमख—same as प्रस्तावना, for which see com and Introd The प्रस्तावना here is of the kind named प्रयोगातिशय, as the Vidu is introduced here as being already engaged in conversation with the Sutra at the time of his leaving the stage

Wilson observes—"The scene is supposed to represent a street on one side, and on the other the first court of Charudatta's house, the outside of the house is also seen in the part next the street"

मयाऽपि—Vid mourns his lot that he should be forced to look for invitations from others to dine प्रेक्षितव्यानि—should be expected or waited for Some translate पच्छिदव्वाइ by प्रार्थयित-

ष्यानि—should be sought Some read पडिच्छिदव्वाइ and give the *chhaya* as समीहितव्यानि, but the correct rendering is प्रत्येष्टव्यानि 'should be accepted or expected' तुलयसि—Here तुल is not a root of the tenth class (for then the form will be तोलयसि), but a nominal verb derived from तुला, meaning in the first instance 'to subject a man to a trial, to put one to test', hence, to reduce one to a wretched state The meaning depends upon the context, see *infra* III. 24, IV 2, &c., *cf* also Megh I 20 उद्गार—The coming up of the air from the stomach, the agreeable smell of the Modakas was so strong that it came out with the breath when strongly exhaled, *cf* ०मकरोद्गारसुरभिणा पयसा। Nag. IV 4. उग्घार (उद्घार) *V l* is taken to mean घृतसेक putting ghee on, but it is difficult to see how the sprinkling over of ghee would add to the pleasantness of the smell, even if we take सुरभि in the sense of 'charming, delightful.' Again, the usual word is अभिघार and not उद्घार अशित—'I who had my meal of.' this is to be explained as अशितमस्यास्तीति by adding अ (अच, which is added to words of the अर्शआदि class, see Pan V 2 127) on the analogy of भुक्ता ब्राह्मणा, पीता गाव &c See Malli on Kir I 1, आसिदो (आशितः) *V l*-P p p of अश् to eat, cau, 'who was fed on' चतुशालक—चतस्र शाला समाहृता अत्र इति चतुशाल-ल and by adding क स्वार्थे we get ०शालक—a quadrangle enclosed by four halls. Most of the large houses had such in ancient times मल्लक—a cup or a small dish (filled with sweetmeats of different kinds (in one case) and with colours (in the other) Also read as गल्लक or गल्वर्क चत्वर—a courtyard, or a place where four roads meet, fr चत् 1 P A to go (चत्यते इति) and वर (Unadi ष्वरच्) Some read आपणे (आवणे) 'in the market', before this This refers to bulls let loose at ceremonials who thenceforward ramble about at will without hindrance. And as it is thought to be a merit to feed such animals, such a bull is well fed and becomes stout And the Vidu, who is a lover of sweetmeats and burly in appearance, is often compared to such a bull, *cf* एष.. विपणिगत इव बलीवर्द आर्य-गौतम आसीन एव निद्रायते। Malav IV p 148 The reading नवबद्धवृषभ इव is bad, as such a bull must be restless and the Vidu sitting leisurely can be ill compared with him रोमन्थायमान—Pres p of the verb from रोमन्थ, रोग मथ्नातीति रोमन्थ., from रोग + मन्थ and aff. अ (अण्), the ग of रोग being dropped, the comp, therefore, is of the पृषोदरादि class It means 'rumination,' or chewing the cud,

which is necessary for digestion in the case of animals like bulls. Then by adding य (क्यङ्), which forms A'tm verbs, to रोमन्थ in the sense of 'to practise it,' we get (रोमन्थं वर्तयति) रोमन्थायते, by कर्मणो रोमन्थतपोभ्यां वर्तिचरोः Pan III 1 15, so तपश्चरति तपस्यति (which is Para by special rule) Additional reading (see foot-note)- सर्वोपस्करयुक्त—made up with all the ingredients (which are 13 in number) such as cardamums, cloves, catechu, nutmeg &c निर्जित०—the betel leaves when ripe have a perfect yellow colour

P. 20 देवकार्यं—Such as offering worship to the household deities, performance of Brahmayajna, offering libations of water to the manes, &c For सिद्धीकृत some read सट्ठिवदकिद (षष्ठीव्रतकृत) which is found in the Charu. also Then the meaning will be 'when he will have finished the worship to be offered in connexion with the vow to be observed on the sixth day' This seems to be the original reading सिद्धीकृत does not fit in well with देवकार्यं, in this case we should expect समापित Charudatta's wife further on speaks of having observed a fast on the sixth day (which she calls रत्नषष्ठी), And it appears that Charudatta also had observ-ed a fast on that day, which was to be broken in the early night, as is done on the 4th day of a month by those who observe a fast on that day And hence the offerings referred to here are made in the evening And the sixth day of some month appears to be the opening day of the play गृहदेवतानां—The deities meant here are those outside the house (generally of the spiritkind) keeping guard over the house, offerings of food, and sometimes of grains of rice are made to these in the open air to keep them in good humour This shows that Charudatta was a rigid performer of religious duties

०देहलीनां—देहली is properly the threshold; here the ground near the threshold It is usual with Brahmanas to offer a quantity of rice (according to means) at the threshold to the birds (usually the crows) after the performance of the Vaisvadeva but before taking food The pl shows that Char in his days of prosperity made such offerings at all the four doors of his mansion विरूढ०—Because there were no servants to look after the grounds *Cf* हर्म्याग्रसरूढतृणाङ्कुरेषु Ragh VI 47, see also XVI 18 कीटमुखा०—Because it was a scanty offering of grains which did not attract birds This sl occurs in the Charu with the readings भवति for

सपदि, विभक्तपुष्प for विलुप्तपूर्व and पूर्वबलिरूढयवाङकुरेषु for सप्रति विरूढतृणाङ्कुरासु

P 22 सर्वकाल०—i. e in prosperity as well as in adversity सुख हि दु खान्य०—occurs in the Charu with the readings यथाऽन्धकारादिव.. दशा दरिद्रतां स्थित शरी० *cf* यदेवोपनत दु खान्सुख तद्रसवत्तरम्। Vik III. 21 दारिद्र्यान्मर *cf* *Hitop* दारिद्र्यान्मरणाद्वाऽपि दारिद्र्यमवर स्मृतम्। अल्पक्लेशेन मरण दारिद्र्यमतिदु सहम् प्रणयिजन—friends and loving relatives as well as supplicants सुरजनपीत—जन a multitude *Cf* पर्यायपीतस्य सुरैर्हिमाशो कलाक्षय श्लाघ्यतरो हि वृद्धे। Ragh V. 16, मणि: शाणोल्लीढ समरविजयी हेतिनिहतो मदक्षीणो नाग शरदि सरिदाश्यानपुलिना। कलाहीनश्चन्द्र सुरतमृदिता बालवनिता तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जना ।। Bh Ni 44 The moon is supposed to be the reservoir of Amrita or ambrosia which the gods and the manes drink during the dark half of the month It is replenished again from the sun during the bright half *Cf* Devipurana—कला षोडश सोमस्य शुक्ले वर्धयते रवि। अमृतेनामृत कृष्णे पीयते देवतै क्रमात् ।। &c See notes on Ragh quoted above,

अर्थान् प्रति—प्रति is a कर्मप्रवचनीय and has the sense of लक्षण or indication एतत्तु मा दहति—For सभावितस्य चाकीर्तिर्मरणादतिरिच्यते। Bg II 34

P 24 अर्थकल्यवर्ता—अर्था एव कल्यवर्ता। कल्य the morning, कल्ये वर्त्यते अनेन (that by which one subsists) इति कल्यवर्त the morning meal (the same as प्रातराश), and as this is a light one, कल्यवर्त signifies anything trivial or unimportant *Cf infra*, ननु कल्यवर्तमेतत् and स्त्रीकल्यवर्तस्य कारणेन दास्या पुत्रा अर्थ०—*Cf* this 'vile trash' of money, these 'rascal (base-born) counters' Julius Caesar IV 3 वरटा— a kind of wasp खाद्यन्ते—is used to suit the comparison, (1) are not eaten, i e enjoyed, (2) bitten

भाग्यक्रमेण—*cf* नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण Megh II 48. नष्टधना०—नष्ट धनमेवाश्रयो धनाश्रय यस्य सौहृदात—शोभन हृदयमस्य इति सुहृत् a friend, हृदय is changed to हृद् after सु and दुस् in the sense of 'a friend,' and 'an enemy' respectively सुहृदो भाव सौहृद, the proper form is सौहार्द as Vriddhi of the first vowel of both the members is necessary before अण् by हृद्भगसिन्ध्वन्ते पूर्वपदस्य च। Pan VII 3 19 But the form सौहृद is often used by eminent poets like Kalidasa, Bhavabhuti and others *Cf* सखीजनस्ते किमुतार्द्रसौहृद

Vik I 9, सौहृदादपृथगाश्रयामिमा Uttar I 45 &c The form, however, may be defended by having recourse to the maxim सज्ञापूर्वको विधिरनित्य, Vamana derives it by adding अण् to सुहृदय first and then changing हृदय to हृद्, the आदिवृद्धि is got by तद्धितेष्वचामादे । Pan VII 2 117 (=when a Taddhita aff having an indicatory ण् or ञ् is added, the first vowel of a stem takes its Vriddhi substitute) See Kavya Sut V 2 83 See Jagaddhara on the word at Mal–Madh p 8 This sl occurs in the Charu with the variations–धनविनाशगता विचिन्ता, धनानि पुनर्भवन्ति, and नष्टधनश्रियो मे यत्सौहृदानि सुजने

ह्रियमेति ह्रीपरि०—Here although ह्री follows ति is not made long and the metre is not violated as the stress of voice does not fall on it We have a similar instance in Sis —प्रहरकमपनीय स्व निनिद्रासतोच्चैं प्रतिपदमुपहूत केनचिज्जागृहीति । मुहुरविशदवर्णा निद्रया शून्यशून्या ददपि प्रतिवाच (*v l*) बुध्यते ना मनुष्य ॥ XI 4, where the प्र in प्रतिवाच has no phonetic action on the पि of अपि **प्रभ्रश्यते** &c – सत्त्वात्परिभ्रश्यते *v l* is not so good ह्री has direct action on तेजस् (brightness of face, the outward sign of spiritedness), सत्त्व refers to the strength of mind **निर्वेद**—despondency, lowness of spirits. This makes one feel life a burden (निर्विण्ण) **बुद्धया**—बुद्धि means power of judgment or discrimination of good from bad, *cf* बुद्धिनाशात्प्रणश्यति Bg II 63 **निधनता**—used for निर्धनता for the sake of the metre, निवृत्त धन यस्मात्स निधन तस्य भ व । Here नि has the sense of निर् (*i e* absence of), *cf* Tattvabodhini on निमूलसमूलयो कष Pan III 4 34

परपरिभव—परश्चासौ परिभवश्च a great humiliation, *i e.* the source of it, a Karm comp The Com takes it as a Geni Tat (परस्य कर्तु *i e* coming from परिभव), the cause of insults offered by others **अपर**–another kind of, or 'supreme' (नास्ति पर यस्मात्) **जुगुप्सा**—sensure, abhorrence **मित्राणा**–Again कर्तरि षष्ठी, मित्रकर्तृका, the Com says प्रत्युपकारासमर्थ वात–on account of the inability of a poor man to return favours **विद्वेष**—great dislike or hatred **चतुष्पथे**—चतुर्णां पथा समाहार चतुष्पथ, or च वार पन्थान समाहृता यत्र तत्, the place where four roads meet Any offering made there or a rite performed there is supposed to be efficacious, *cf* Kad चतुष्पथे स्नपनमङ्गलानि भेजे p 128 **मातृभ्य**—The *matris* are divine Mothers said to attend on Siva, but generally on Skanda, मान्ति शिवस्य परिवारत्वेनेति मातर or मान्यन्ते पूज्यन्ते इति मातर They

विट, चेट—are the pleasure-companions of Sakara. *Cf* शृङ्गारेऽस्य सहाया विटचेटविदूषकाद्या स्यु । भक्ता नर्मसु निपुणा कुपितवधूमानभञ्जनानिपुणा ॥ S-Dar III 40 शकार —named सस्थानक, is the brother-in-law of the king, being the brother of his concubine Sakara ought to be represented as a mixture of pride, folly, and vanity, of low origin, and raised to power only on account of his relation to the king He is called Sakara because he speaks the Sakari dialect, which abounds in the श् sounds, मदमूर्खताभिमानी दुष्कुलतैश्वर्यसयुक्त । सोऽयमनूढाभ्राता श्याल शकार इत्युक्त ॥ S-D III 80 The Sakara of this play is all this and even something more, and the mannerisms of his speech are more striking here than in the *Charudatta* See Introduction Perhaps the definition of a Sakara given by the Sah-D is based on the character of Sakara as painted by Bhasa and Sudraka, as there is no reference to it in Bharata's Natyasastra

परिवर्तित०—Entirely changed, given up **विशदौ**—विशद properly means 'clear,' or white, bright, and then, bright by skill **उद्विग्न** &c—A clumsy comp,, many such awkward compounds and uncouth expressions occur in Bhasa and Sudraka, indicative of their crude and unpolished style The comp may best be taken as उद्विग्ना bewilderad चासौ चञ्चला च कटाक्षविसृष्टा च दृष्टि glances यस्या सा It may also be taken as उद्विग्न चञ्चल च यथा स्यात्तथा (in a frightful and tremulous manner) कटाक्षेन विसृष्टा दृष्टि यया सा तथा See also com, some dissolve it as उद्विग्नेन चञ्चलेन कटाक्षेण विसृष्टा दृष्टिर्यया निमृष्ट for विसृष्ट would have been better **अनुसार**—Pursuit, going after. This sl occurs in the Charu with slight variations, as—वृत्तोपदेशवि०, निविष्टदृष्टि, and व्याघ्रानुसार

P 28 **किं यासि धावसि** &c—It will be seen that the speeches of Sakara are full of repetitions, absurd comparisons, irrelevancies, etc for which see com p 8 (अपार्थमक्रम &c) and Introd **वासू**—a word of rare occurrence, though used in the Das-K-Ch In tho Charu we have प्रधावसि प्रस्ख०, साधु प्रसीद न मार्यसे, कामेन सप्रति हि दह्यते मे शरीर, and मध्य for राशि and चर्म for मास in the fourth line

उत्त्रासिता &c—The Cheta's speech, too, although not full of absurdities and irrelevancies like that of his master, is full of quaint expressions and strange similes The poetry put in the

mouth of Vita is, however, of a higher order and his speeches more sensible अन्तिकात्--v l अत्तिका 'my elder sister' (अत्तिका भगिनी ज्येष्ठा। Ak) सपूर्ण० मयुरी--He means-Just as a pea hen, frightened at the sight of a forest conflagration, runs away from anything red in appearance, so you are running away from us in vain fear, though we are friendly to you and love you अववल्गति—goes by leaping or tripping (so eager he is to meet you Some translate ओव० by अपवल्गति 'bounds aside' स्वामि०—स्वामी चासौ भट्टारकश्च भट्टारक is the title for a king in dramas, so here it signifies excellence, 'my noble master' कुक्कुट०—The Cheta being a low character naturally thinks of a young cock, being the object of everyday sight हीनाना हीनोपमेव नैसर्गिकी) कुक्कुडशा०--is also translated as कुक्कुरशावका, which is better, as it better refers to the surly and cruel nature of Sakara

बालकदलीव--Vasantasena was clad in a red garment and was quaking and is fitly compared to a Kadali plant which is covered with red flowers and is easily shaken by the wind रक्तोत्पल &c—प्रकर a collection, hence, a garland (in the first case) Vasant had worn a garland of red lotuses, and as she walked hastily with heavy steps, the lotuses fell on the ground one by one In the second case this means—'throwing off (as worked upon by the chisel) bud-like pieces' मन शिल—red arsonic, the word is usually *fem* in gender, but is here used in the *mas*, see com

P 30 मदनमनङ्ग &c—This is an instance of पुनरुक्त (or repetition) in Sak's speech भयभीता—Here भय is redundant रावणस्येत्र कुन्ती—An instance of Sak's speech being हतोपम (see com p 8) There is no connexion whatsoever between these two who lived at different times Such confusion of persons and events, which will often occur, is characteristic of the speech of Sakara who thus evinces his ignorance as well as pretension

विशेषयन्ती--Causing to exceed or surpass in speed प्रविसृत—Here प्र has no force, as वेगात् already occurs, it is used for the metre निरुन्ध्या--will obstruct, stop the course of, *i e* by going before it ण रुन्ध्या– v l must be read with a *Kaku* (by changing the voice in such a way as to imply the contrary meaning), 'shall I not obstruct? Surely I shall' (न रुन्ध्यामपि तु

इन्च्यामेव). त्वम्निग्रहे &c —'I shall have to make no effort to catch you, i e I shall easily overtake you ' Another meaning also is intended—' O fair-bodied one, my effort is not for seizing you,' indicating thereby that he might connive at her escape भाव— Sakara thus addresses his companion, which shows that he has respect for him (and it will be also seen that he even fears him to some extent) *Cf* सेनापतिरमात्यश्च स्यालो भावेति भाष्यते । Bhavaprakasha

नाणकमोषि०—नाणक is a coin bearing some impression (as the figure of Siva, according to Prithvidhara) The com here is not very clear नाणकानि मुष्णन्तीति नाणकमोषिण thieves, तेषा कामस्य कशिका the whip of, i e ' the inciter of the inflamer of the lust of ' Some translate this as ' the gratifier or the satisfier of', but that is not accurate, a whip urges one (as a horse) to action. *Cf* तस्करा पण्डका मूर्खा सुखप्राप्तधनास्तथा । लिङ्गिनश्छन्नकामाद्या आसा प्रायेण वल्लभा ॥ S -D III 70 Or this may mean—the inflamer of passion (काम) that robs (deprives) one of one's money Wilson translates this as—' the taper lash of that filcher of broad pieces–Kama ' लासिका—a dancer निनसा—having a depressed nose, pug-nosed Here the negation (निर्) has the sense of तदल्पत्व Some render णिण्णासा as निम्नाशा, निम्ना आशा यस्या सा who has a mean desire (as she simply cares for money), or निम्नेषु (for low born persons) आशा यस्या सा Prithvi notices the reading णीशाशा (नि स्वाशा), नि स्वाना निर्धनानामाशा a mere matter of hope for the penniless (अलभ्यत्वादाशामात्रमेव केवलम् ।) कुलनाशिका— तदासक्तपुरुषाणामिति शेष Because connexion with a harlot occasions loss of social status (पातित्यजननात्), or an over attachment to a courtesan on the part of a lewd sensualist weans his affection from his wife and leads to the loss of legal issue (वेश्यासक्तस्य स्वपत्न्या प्रेमराहित्यादजातपुत्रत्वेन स्वकुलनाश) अवशिका—One not in the power of another सुवेशनिलया—is taken to mean ' an abode of good dress or ornaments,' i e one always finely dressed But it is better to take it as ' one dwelling in the habitation of harlots,' for the sake of symmetry, as all the four epithets will then have the same meaning वेशिका—वेश अस्ति आश्रयत्वेनास्या वेश means courtesans collectively and all that belongs to them, or hire-money दश नामकानि—They are really eleven, while he calls them ten Such blundering in computation is also a characteristic of Sakara's speech मया कृतानि—By addressing Vasant by these appella-

tions, Sakara wishes to win her favour, and in this he shares the general belief that addressing a god by several names is the best means to secure his good graces *Cf* in this respect the 12 names of Ganapati uttered at the commencement of every religious rite Most of these epithets are far from being pleasing or complimentary to Vasant , and yet Sakara says अद्यापि &c Probably he does so to stir laughter See remark on Sl 25 below This Sl is full of alliterations wherein क is introduced in combination with श for the recurrence of harsh sounds which makes the speech more striking प्रसरसि—move hastily or with quick steps (प्रकर्षेण सरसि) कुण्डलघृष्ट०—As Vasant moved hastily the pendants in her ears, being tossed about, rubbed harshly against her cheeks She is therefore compared to a lute The simile is bad, as no poetic purpose is served by it The only point of similarity between the two is, as observed by the com (विटसदृशौ कुण्डलौ), that Vasantasena's cheeks were struck against by the Kundalas with their points, and the Vina is struck with their nails by the Vitas (playing upon a lute)

P 32 झणज्झणायमान—Pres p of झणज्झणाय् a verb formed like खटखटाय्, see p 13, ०मानानि बहूनि भूषणानि तेषा शब्देन मिश्र यथा तथा Adv comp द्रौपदीव पलायसे—Here again we have funny references to several names that have no connexion whatsoever with each other Visvavasu is a Gandharva king mentioned in the Mahabharata, and has no connexion with Subhadra This confusion may be partly due to Sakara's ignorance and carelessness and partly feigned, owing to theatrical needs For the character of Sakara, like that of the Vidushaka, is meant to provide fun for the audience and to stir laughter And we know that Sakara is not altogether such a great blockhead as he appears to be, for there is a great deal of shrewdness and sagacity in him, as will appear now and then, from the 9th Act

मत्स्यमासक—मत्स्याश्च मास च मत्स्यमास तदेव मत्स्यमासकम् Sam -Dvan श्वान—He means the dogs of Samsthanaka His dogs are so plentifully fed on fish and flesh that they care not to eat dead bodies Mark how again the speech of Cheta is adapted to his own low station A good supply of fish and meat, although a luxury to him, has no attraction for Vasantasena Mark the metre, see com Prithvi says–तो इत्योकारो &c , this must refer to some other reading, for as we have it the second line contains

fourteen Matras It is, however, in the third line that we must take either दे or हिं in एदेहिं as short

भवति--Vita is polite to Vasantsena, and his tone is conciliatory कटीतट--the region of the waist ताराविo--तारा may mean sparkling pearls, or a starlike setting of diamonds निर्मथितo--This is best taken as a Bah 'which far surpasses powdered red arsenic in colour,' Vasant.'s face had grown ruddy on account of fear. Or it may mean 'having a paint of' &c , निर्मथिता (crushed and made into a paste) चूर्णमन शिला यत्र Some take it to mean 'resembling red arsenic in colour,' see com

चण्ड--Fiercely, i e with great impetuosity, hotly पल्लव' परभृतिका--It is in the fitness of things that the servants of Vasa are called by these names, which, meaning 'tender foliage' and 'a cuckoo', are also concerned with Vasanta, the Spring माधविके-Madhavika also is a creeper that blooms in Spring (वासन्ती माधवी लता Ak)

P 34 विलप विलप--Mark the wit of Sakara, how he puns on the words पल्लवक and परभृतिका

जमदग्निपुत्र --Parasurama was the son of Jamadagni and not Bhimasena केशहस्त--The mass of hair, the words पाश, पक्ष and हस्त, when coming after a word signifying 'hair,' mean 'a mass of', पाश पक्षश्च हस्तश्च कलापार्था कचात्परे । Ak दुःशासनस्य-This reference is right He means—'I shall drag and pull you by seizing you by the hair as Duhsasana did Draupadi'

वलित—Turned towards (me) कल्पये--cut, dissect. मुमूर्षु --Noun from the desid base of मृ, 'about to die' He means—'you need not run, for we are not going to kill you Had that been our intention, we could have done it easily, you could not have lived for another moment' अनुनय --For he said 'न मार्यसे', and even this was much from the inconsiderate Sakara तर्क्यते—तर्क 'to have in view',—'is expected, wished for,' *cf* for this sense त्व चेदच्छस्फटिकविशद तर्कयेस्तिर्यगम्भ । Megh I 53 शान्त पाप--This expression is used to express one's disapproval of what is said by another, or to express a wish that an expected evil be warded off (in which case it is generally repeated)

P 36 कामयितव्य --इति तर्क्यते, it is a reply to Vasa 's तत्कि खल्विदानी (तर्क्यते) शान्त--is used as a particle of repugnance or disapproval 'Hush, say not so' मन्त्रयसि--Although the root मन्त्र् is Atm according to Pan., still it is used in the Par by

many writers and with the sanction of Patanjali Or read मन्त्रप्रसे

अन्तरेण— inwardly, in her heart The Com reads म अन्त० —मामन्तरेण 'with regard to me,' but the omission of म improves the sense He means—'although outwardly she shows her dislike to me, internally she loves me' सहस्ततालं—may also mean 'striking his hand on the palm of Vita,' as the Com takes it श्रान्तोऽसि—The impatient Sakara understands शन्त in the sense of श्रान्त, the same being the Prakrit form of both. He translates the other शन्त by क्लान्त अज्जुके—The com translates this by भट्टालि (रि) के A courtesan is thus to be addressed by her attendants, *cf* Bharata—अज्जकेति भवेद्वाच्या वेश्या परिजनेन तु । या त्वत्र वृद्धा सा त्वम्बा भाष्या परिजनेन तु ॥. Here Sakara wishes to flatter Vasant by thus addressing her (परिजनवदामन्त्रणमनुरञ्जनार्थम् ।) शीर्षं—should properly be शीर्षेण, but the use of the wrong case is allowable in Sak 's speech *Cf* Com आगमलिङ्गविहीन &c p 28 आत्मीयाभ्यां पादाभ्यां—The order also is reversed, the proper order would be शपे भावस्य पादाभ्यामात्मीयेन शीर्षेण च This is अक्रम (see p 8, com) Some supply स्पृष्टा after पादाभ्यां and construe भावस्य शीर्षं पादाभ्यां स्पृष्ट्वा, but this is not natural Sakara respects *Vita* who is an elderly person having a hold on him, and is not likely to use such insulting words with regard to him पृष्ठानुपृष्ठिकया—पृष्ठानुपृष्ठमित्यस्त्यस्या क्रियायामिति पृष्ठानुपष्ठिका by adding ठन् (इक), by following close at the back, *i e* close pursuit

वेशवास—For a vivid description of courtesans' residence see Damodaragupta's Kuttanimata विरुद्ध— against the practices and ways of, *i e* a harlot ought to welcome any young man He explains this in the following Sloka विगणय—विशेषेण गणय particularly think that, remember the fact that लतेव—*i e* which is not the property of a particular man, any one passing by it can admire its beauty and enjoy the sweet smell of its flowers

पण्यभूत—पण्य भूत पण्यभूत, सुप्सुपेति समास like a saleable commodity, anybody can buy it फुल्ला—फुल्ल p p p फुल् I P to burst open नाम्यति—used for नामयति inadvertently The form is defended, however, by commentators One way is to take नाम (bending) as one of the words of the कण्ड्वादि group, which are nouns and verbs, when verbs they take य (यक्), adding

य and dropping the अ of नाम we get नाम्यति. Another way is to take it as a denom verb formed from नाम by adding य, see com.

Sl 31 The last line is repeated after VIII 17 This sl. occurs in the Charu

P 38 गुण खलु &c --brings out the nobility of Vasantasena's mind, she is no slave of money In the Char. she says--कुलपुत्रजनस्य शीलपरितोषोपजीविनी गणिका खल्वहम् । *Cf* गुणशुल्काऽहं न धनशुल्का Das p 85, *cf* the love of Rupanika in the Kathas, and of Ragamanjari in Das गर्भदासी—गर्भप्रभृति दासी a born slave--used as a term of reproach and abuse कामदेवायतनो०--is short for ०देवायतनोद्याने चारुदत्तदर्शनात्प्रभृति * चारुदत्तस्यानुरक्ता--The Loc (or Acc) is the proper case with अनुरक्त, but Sakara can ignore it This statement shows that Sakara was not quite an idiot, he had his eye on Vasantasena and must have got the information from one of his agents engaged to watch her actions यदेव परिहर्तव्य &c —For, Vasant. would take advantage of the information. चारुदत्तमनु०—Vita uses the proper case रत्न रत्नेन &c —जातौ जातौ यदुत्कृष्ट तद्रत्नमिति कथ्यते ' *Cf* रत्न समागच्छतु काञ्चनेन Ragh VI 79 काणेलीमात — काणेली माता यस्य, the final क (to be added to Bah compounds ending in ऋ) is not added here, as it is not absolutely necessary to do so. This way of addressing a person by referring to his mother is common in Bhasa, *Cf* गान्धारीमात, Pancharatra काणेली is said to mean 'an unmarried woman, having children,' *i e*, one who lives with a man like a wife although not married to him, and who is looked upon almost as a Kulangana Sakara's mother was a woman of this sort, her daughter living with the king like a wife She was the head of the house, as appears from Sakara's speech in the 9th Act तदा आवुत्त राजान पालक भगिनीपतिं विज्ञाप्य भगिनी मातर च etc, where he gives prominence to his mother instead of to his father Hence although Vita addresses him as काणेलीमात he does not resent it Compare in this respect Chanakya who always addressed Chandragupta as

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* Wilson remarks—"The temple of Kamadeva makes a great figure in all the dramas and tales of the Hindus of any antiquity There was always a garden or grove attached to it, to which no sanctity, however, seems to have been ascribed, as was to those of Albunea or Dodona it was rather the Daphne of the Hindu religion, the resort of the young of either sex at public festivals, and the scene of many love adventures"

Vrishala Some read काणेलीभ्रात brother of an unmarried woman living with a man (here the king)

आलोकविशाला—Very keen in seeing things (आलोके दर्शने *com*), or आलोके when in light विशाला of long ken, as contrasted with ०विच्छिन्ना विछिन्ना—cut short, *i e* deprived of its power This is from the Charu with the reading सच्छन्ना for विछिन्ना

P 40 लिम्पतीव &c —occurs in the Char This Sl is cited in the Kav Pra first as an instance of उत्प्रेक्षा and then of संसृष्टि अर्थालंकारसंसृष्टिस्तु लिम्पतीव० पूर्वत्र परस्परनिरपेक्षौ यमकानुप्रासौ संसृष्टिं प्रयोजयत उत्तरत्र तु तथाविधे उपमोत्प्रेक्षे। Also quoted and discussed by Dandin, see Kav-D II 226 सौरभ्यान्०—closely followed by, leaving its trace behind We should expect ०शब्द and ०गन्ध to be in the Nom, as they are, we must explain the Acc by supplying उपलक्षयसि शृणोमि &c —see com, he says this for fun *Cf* Midsummer Night's Dream quoted by Wilson—

Bottom as Pyramus

"I see a voice now will I to the chink,

"To spy an' I can hear my Thisby's face"

And in the same—

"Eye of man hath not heard, nor ear seen," &c

जनान्तिक—This stage-direction is used when a character whispers or says something to another, excluding others with the palm of the hand with its three fingers raised (त्रिपताककरेणान्यानपवार्यान्तरा कथाम्। अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम्॥) Vita now begins actually to help Vas in getting out of the reach of Sakara काम—A particle indicating consent not whole hearted, in this sense it is generally followed by तु *Cf* कामं न तिष्ठति मदाननसमुखीय भूयिष्ठमन्यविषया न तु दृष्टिरस्या। Sak I 28, see also Ragh IV 13, VI 29, Mal-M IX 34 सौदामनी—सुदाम्न (of a cloud) अपत्य स्त्री सविलीना—सविलीना is a better reading and should have been adopted in the text, 'totally lost in the cloud' सूचयिष्यति—This is a hint to her to remove the ornaments and chaplets This sl is from the Char with the variations जलदोदरसंनिरुद्धा, हि वायुवशोपनीतो गन्धश्च शब्दमुख०

संयोगेन—see com., it rather means 'the joining of the panes of the door'

P 42 स्फारीभवन्ति—A Chvi formation from स्फार great, wide सत्त्व—mental firmness, the stuff of which a person is made This sl occurs in the Charu with the readings निर्वैरा विमुखी० स्फीता भवन्त्या० सत्त्व हास्यमुपैति विहरति—has his movements, moves अल्पच्छद—अल्प छद clothing यस्य. षट्ठ &c—For the five great sins, see com भवन्त—The use of the *mas* should be explained by supposing सुहृद to be understood after it, or सुहृद् after दारिद्रय

सवैलक्ष्य—विगत लक्षमस्यासौ विलक्ष one embarassed or abashed, विलक्षस्य भाव वैलक्ष्य, वैलक्ष्येण सहित यथा स्यात्तथा । Vid felt ashamed because his refusal caused deep sorrow to Charudatta as expressed in his above reflections on poverty

अभ्युपपत्ति०—As if to favour me by granting me protection

P 44 पिण्डीभूतेन—The wind was being collected there, not finding passage in, and so it rushed in a lump. ०शालात—Read शालत

भाव अन्वेषयामि—This speech follows close upon Sakara's speech श्रृणोमि माल्यगन्ध &c. on p 40 The student should remember that while Sakara with Vita and Cheta was pursuing Vasantasena, Charudatta was holding discourse with Vidushaka inside the house Now it so happens that as soon as Vasantasena reaches the door, it is opened by Vidu , Vasanta gets in and Radanika comes out at a time when Sakara moves forth to catch Vasantasena The words of Sakara and Vita (अन्विष्यता अ०) were uttered just before Radanika came out. The two scenes occur simultaneously

चाणक्यनेव द्रौपदी—Another instance of a reckless simile (हतोपमा) Chanakya the famous statesman and writer on politics was the prime minister of Chandragupta He lived in the 4th century B C and was in no way connected with Draupadi.

वयसो दर्पात्—Vita thinking that Vasanta. was really caught, and angry that she should not have acted on his hint, says this, apparently to please Sakara—'You in your pride of youth wished to follow a nobly-born youth, but you are caught (as a punishment)' &c Some construe दर्पात् with कर्षिता, but that is not a good way It involves दूरान्वय, aga n Vita is not likely to say this in the hearing of Sakara कुसुमाढ्येषु-कुसुमै आढ्या तेषु

rich in, i e profusely decorated with flowers **सेवितव्येषु**—To be gently handled in love-sport *Cf* the Subhashita (ते कबरीभार) भवति (शिववदाचरति) च कलापवत्त्वान्निर्जर--(a god, a young man) सेव्य कथ नोचेत् । This sl occurs in the Charu with the readings एषा हि. .. पुत्रावमानिनी । केशेषु कुसुमन्यासै . र्षिता ॥

एषाऽसि &c —The repetitions in this sl can be easily marked This sl occurs in the Char with the readings एषा हि वासू ...। कूज क्रन्द लप वाऽऽर्तं महेश्वर श० **व्यवसित**—set on foot, endeavoured to be done, सो with वि and अव implies determinate effort, *cf* यमुद्धर्तुं पूषा व्यवसित इवालम्बितकर. Vik IV 34 **स्वरसयोग**—the union or agreement of sounds, *i e* voice, used with reference to a voice already heard, *cf* आर्यकौशिक्या इव स्वरसयोग Malav p 180

P 46 **दधिशर**—The cream of curds दधिभक्त *v l*—rice mixed with curds ०छल्लि *v l*—the upper surface of curds. **दास्या पुत्र्या**—An *aluk* comp (censure being implied)

रङ्गप्रवेश—Appearance on the stage, where it is necessary to change the voice to suit the particular part one has to play This shows that acting was a part of the accomplishments of a courtesan in those days Or रङ्ग may mean 'a music hall,' where dancing, along with music, was taught Singing also required a knowledge of the change of tones to suit a particular *Rasa* **कलानां**—such as the imitation of the sounds of birds &c. **स्वरनैपुण्य**—skill in the modulation of the voice In the Charu the reading of the second half is स्वरान्तरेण दक्षा हि व्याहर्तुं तन्न मुच्यताम् ।

पशुबन्धो०—पशु बध्यते अत्र इति पशुबन्ध ; अधिकरणार्थे घञ् (अ), the place where the animal to be slaughtered at a sacrifice is tied **फुरफुरायते**—see note खटाखटायेते p 13 **प्रवेश्यन्ते**—The reading प्रविशन्ति is better, in which case दरिद्रतया becomes करणे तृतीया

P 48. **भागधेय** —भाग एव भागधेय fate **कृष्टस्य**—spoiled by being worm-eaten **महाब्राह्मण**—Generally the word महत्, when prefixed to words like ब्राह्मण, implies slight or censure, *cf* शङ्खे तैले तथा मासे वैद्ये ज्यौतिषिके द्विजे । यात्राया पथि निद्राया महच्छब्दो न दीयते ॥ But here though used in good humour, it is used in a good sense as will appear from the subsequent action of Vita, *cf* for such a use पुण्यो महाब्रह्मसमूहजुष्ट Bhatti I 4

मा परिभव —Construe परिभव मा (let there not be) Notice the use of मा, which is often used in this play without a

verb in the Imperative Here अस्तु may be supplied The metre of this line is faulty, so वो in परिहवो should be read as a short syll नास्ति कृतान्तस्य &c --supplies the reason for the statement in the first line कृतान्तस्य--कृतान्त is used frequently in this play in the sense of 'fate' or providence See note on sl 53 *infra* नाम--may be प्राकाश्ये (as is well known) or सभावनाया as the Com takes it He means--'One who is in affluent circumstances to day may be reduced to straitened circumstances to-morrow, so one should not insult a man because he is poor.' चारित्र्येण &c --is another reason for the same The loss of character is more deplorable than the loss of wealth

सकामा--In the Char we read अकामा ह्रियते and सा भ्रष्टा

P. 50 स्वाधीनयौवना--स्वस्मिन्नधि स्वाधीन, स्वाधीन यौवन यस्या. *i e* one who can dispose of her youthful person in any way she likes, hence a courtesan The epithet सकामा is added to show that they were justified in going after her शीलवञ्चना--(this being led to) the loss of character वञ्च् is used when a result follows which one does not expect *Cf* स्वर्गाभिसधिसुकृत वञ्चनामिव मेनिरे Kum. VI. 47 For a different sense *cf infra* I 58

अनुनयसर्वस्व--The all in all of, *i e* the most convincing indication of For, falling at the feet with the weapon cast off implies complete surrender समयत --समय a condition, an agreement प्रणय --an act of kindness, a favour *Cf* अलकृतोऽस्मि स्वयग्राहप्रणयेन भवता। *infra*, Act VII, for a different sense see sl 46 below

सासूय--With jealousy, disdainfully असूया is intolerance of another's praise (गुणेषु दोषाविष्करणमसूया Sid Kau) कृपणाञ्जलि-- *lit* folding of hands indicative of one's weakness of spirit or helplessness, hence, a humiliating bow अशितव्य--Any thing fit to be eaten, pot. p p used as a noun, *cf* भवितव्य आह्निकद्रव्य *v l* -- (see com) daily provisions, a day's food

प्रणयै --प्रणय a request, solicitation, hence, the gratification of supplications कृशीकृत --reduced to thinness, *i e* to poverty This brings out his generosity, kindliness and absence of love of money विभवै --By reason of his wealth, *i e* through the pride of wealth कश्चित्--Some take this in the sense of 'an insignificant man' न विमानित --brings out his humility (अनुद्धतत्त्व), *cf* अनुद्धता सत्पुरुषा समृद्धिभि Bh. Nit 70 ह्रद --A pool with

unfathomable water, तत्रागाधजलो ह्रद Amara तृष्णा--(1) desire for money, (2) thirst शुष्कवान्—(1) became poor, (2) was dried This sl occurs in the Charu with the readings स मद्विधाना, न तस्य कश्चिद्विभवैरमण्डित । निदाघसशुष्क इव ह्रदो महान् नृणा तु तृष्णामपनीय शुष्यति ॥

पाण्डव श्वेतकेतु—Again a reckless confusion of names and events Svetaketu was neither a Pandava nor a warror He is a sage figuring in the Upanishads, being the son of Uddalaka and the maternal uncle of Durvasas *Cf* श्वेतकेतुर्हारुणेय आस &c, and उद्दालको हारुणि श्वेतकेतु पुत्रमुवाच &c, Chhand Up VI 1, 1, 8 1 According to the Mahabharata, he put a stop to the practice of married women consorting with other men, especially with Brahmanas If we take श्वेतकेतु in the sense of Arjuna (the monkey bannered one, श्वेत मारुति केतुर्यस्य) then Sakara comes to be unconsciously right पुत्रो राधाया — This was Karna He was cast off in a river by Kunti, out of fear of the elders, because he was born of her when a virgin from the sun, but be was found by Adhiratha, the charioteer of Dhritarashtra, who handed over the child to his wife Radha, to bring him up Hence he is called राधेय and सूतपुत्र Ravana, the son of Visravas and the grandson of the sage Pulastya, is well known इन्द्रदत्त is a character in the Brihatkatha of Gunadhya These three names may be taken separately, but to make the inconsistency more striking they should be taken together, इन्द्रदत्त being taken as an adj The son of Radha was not Ravana, nor was he इन्द्रदत्त, but दुर्वासोदत्त or सूर्यदत्त. आहो कुन्त्या &c —To associate with Kunti the name of Rama who was known for his एकपत्नीव्रत is the height of absurdity कुन्ती was the mother of the Pandavas and was not a contemporary of Rama Again, Asvatthama was the son of कृपी Asvatthama was powerful (अश्वस्येव स्थाम बल यस्य, the स् being dropped) *Cf* अश्वस्येवास्य यत्स्थाम नदत प्रदिशो गतम् । अश्वत्थामैव बालोऽय तस्मान्नाम्ना भविष्यति ॥ धर्मपुत्रो जटायु — Jatayu was not the son of Dharma (that was युधिष्ठिर) but of Aruna, (according to some, of Garuda) He was the younger brother of सपाति His story is well known

All the persons named here were distinguished for their valour. This shows that Sakara knew history but confounded these names to maintain his conventional character

P. 52 कल्पवृक्ष — कल्प the desired object, तस्य वृक्ष (जन्यजनक-

भावसबन्धे षष्ठी) the wish granting tree, a Gen Tatp, कल्पफलक कल्पपूरणो वा वृक्ष, शाकपार्थिवादि It is one of the five trees of heaven which are in the Nandanavana of Indra (पञ्चैते देवतरवो मन्दार पारिजातक । सतान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ।।) दीनाना कल्प०—Who granted every wish of the poor कुटुम्बी—कुटुम्बमस्यास्तीति, the head of a family, he considered all good men as the members of his family, i e protected them *Cf* Hitop उदारचरितानां तु वसुधैव कुटुम्बकम् । आदर्श —a mirror of आदृश्यते रूपमत्र दृश् with आ and अ (घञ्) That in which one's form is seen in its true nature, hence a perfect model or type of *Cf* आदर्श सर्वशास्त्राणा Kad p 10, and 'the glass of fashion' Hamlet III ०निकष —the touchstone for testing सुचरित, i e the standard of शीलवेला०—वेला is the boundary line of the land covered by the water of the sea at high tide Read in the com समुद्रो वेलामिव

पुरुषगुण०—virtues which characterize a perfect man, such as compassion, courtesy, truthfulness honesty &c दक्षिणोदार०—may also be taken as दक्षिणश्चासौ उदारसत्त्वः (magnanimous) च एक . . . . जीवति—*Cf* स जीवति गुणा यस्य धर्मा यस्य स जीवति । गुणधर्मविहीनो यो निष्फल तस्य जीवितम् ।।

अन्धस्य दृष्टिरिव पुष्टिरिव &c.—आतुर a sick man The implication is—she has vanished depriving you of the pleasure of her sight and your body of the pleasure of an embrace मूर्खस्य बुद्धिरिव—As in your case when you foolishly said that Charu's house was near at hand सिद्धिरिवा०—As a man who does not take time by the fore lock fails to get success in his undertaking, so you were not on the alert to catch her in time and therefore she is lost to you व्यसनिन व्यसनमस्य विद्यते One in difficulty or distress In this case परमा विद्या will simply mean a difficult Sastra requiring great effort for mastering it Or व्यसनानि अस्य विद्यन्ते a man addicted to vices, a dissipated man The *Vyasanas* originating from काम and क्रोध are given by Manu as—मृगयाऽक्षा दिवास्वाप परिवाद स्त्रियो मद । तौर्यत्रिक वृथाटया च कामजो दशको गण ।। पैशुन्य साहस द्रोह ईर्ष्याऽसूयाऽर्थदूषणम्। वाग्दण्डज च पारुष्य क्रोधजोऽपि गणोऽष्टक ।। VII 47 In this case परमा विद्या means ब्रह्मविद्या or Vedanta-Vidya *Cf* द्वे विद्ये वेदितव्ये इति ह स्म यद् ब्रह्मविदो वदन्ति परा चैवापरा च ।* *अथ परा यया तदक्षरमधिगम्यते। Mundakop I 1. 4 5 Implication—'You, of confounded memory and dissipated, filled her with disgust and she left you' अरिजने रतिरिव—As one can have no

love for one's enemy so she can never love you, as you have offended her by your indiscriminate advances आलाने &c — He now plainly states what was implied in the previous Sl आलान—a post to which an elephant is tied, it sometimes means the chain by which an elephant is tied वल्गा—reins हृदये गृह्यते &c —He means —You can capture a woman only if you have secured her real affection, force will never do

P 54 भाव अभाव—A pun on the word भाव which means (1) a respectable person, here Vita, and (2) presence, existence *Bhava* has gone to *abhava*, *i e* disappeared, has left काकपदशीर्षमस्तक—Here शीर्ष and मस्तक mean the same thing, and so one of them is redundant Crow foot-pated one, *lit* one having a head bulged out on the sides and elongated and appearing in the front like the foot of a crow, *i e* deformed Or शीर्ष may mean the tuft of hair on the head One having a tuft of hair like a caret on the head काकपद is the mark caret (^) used to indicate an omission supplied afterwards Bharata in his Natyasastra says that Vidu should dress his hair so as to give it the form of a काकपद But the first sense is natural Sakara here uses his usual device of repetition and also refers to Vidu 's deformity of head The other sense given by the Com द्यूताद्यकार्यप्रवृत्तौ &c (Chief of the princes of sharpers-Ryder) does not seem to be intended Sakara is not likely to use an expression with such a far fetched meaning

नवनाटक &c —नव is put in to indicate that the actress wears special decoration सूत्रधारीव—The fem form of Sutra. humorously used for the usual Nati, by Sakara For, a female stage manager is unknown to the Sanskrit drama "A word like ताण्डवसूत्रधारी in Chaurapanchasika 7 is obviously withont bearing on the history of the drama in India The expression in our passage cannot be used as direct evidence, since it may be nothing more than another absurdity of Samsthanaka's" Dr Ryder

अधिकरण—A Court of justice, a tribunal Hence अधिकरणिक a judge व्यवहार—The filing of a law suit, judicial procedure लघु—quickly निर्यातयत्—Handing over back, restoring Here Sakara speaks as if Vasant belonged to him *Cf* for this Vik. V तदेतस्य ते भर्तुः समक्ष निर्यातितो हस्तनिक्षेप p. 236, or अद्य

नियतितो मे दीर्घायु p. २५१अनुबद्धा—Continuons, close, ever-abiding. अथ वा &c —Here the subject matter of the ninth Act is hinted

P 34 कूष्माण्डी—A pumpkin (कोहळा in Marathi) Some read कक्कालुका for कश्चालुका and translate it by कर्कारुक (ocन्त) We should have also read कूष्माण्ड Here the use of the fem for the *mas* and of लीने for लीनाया is Sakarian See Com हैमन्तिक—हेमन्तस्य इय हैमन्तिका, है० रात्रि हैमन्तिकरात्रि तस्या सिद्ध, prepared on a wintry night (which is colder than day) लीनाया वेलाया—After the lapse of some time पूति—putrid, when taken with कूष्माण्ड or वडा it becomes पूति by लिङ्गविपरिणाम These things under the conditions mentioned do not putrefy or rot even after the lapse of some time By this Sakara means that his enmity, too, caused by Charudatta's refusal to deliver over Vasant, will not rot, *i e* will ever remain fresh तवानिर्यातनजन्य वैर न भविष्यति पूति So the fig of speech here is [अत्राप्रस्तुतानां यथोक्ताना कूष्माण्डादीना वेलातिपातेऽपि पूतिग धत्वाभावप्रतिपादनेनाप्रस्तुतस्य वसन्तसेनाऽनिर्यातनजन्यवैरस्य प्रत्ययाद्] अप्रस्तुतप्रशसा Some render लीणे अ वेले as ऋण च वैर in Sans, adding these to the list In this case there is no अप्रस्तुतप्र०, as वैर is actually mentioned, but कारकदीपक L D takes a different view He reads the words न भवति पूति with a Kaku Then it would mean—Do they not get spoiled when time passes (although care be taken to preserve them) ? Yes, they do So if you restore Vasantasena to me after a lapse of time, (thinking over the matter), it will spoil the business (चिरतनत्वेन प्रशिथिल स्वकार्यम्), the matter will lose its charm

शोभन—Well, in a pleasing way स्वस्तिक *v l*—favourably (to me), so as to lead to a happy end सकपट—cunningly, cleverly (so that I should gain my object) These two clauses show that Sakara climbs down from his former haughty position (मरणान्तिक वैर भविष्यति) लघुक *v l* – means briefly, in a few words प्रासादबालाग्र०—It is difficult to see what this exactly means The natural meaning seems to be बाल नूतन (newly-built) अग्र a turret or top यस्या सा कपोतपालिका dove-cot, *i e* upper terrace Sakara humorously calls the upper terrace a dove-cot, the Com. assigns a technical meaning to बालाग्र, *viz* a wild elephant, *i e* a terrace marked with the figure or cornice of a wild elephant अन्यथा—Otherwise, *i e* against my direction, in a way not favourable to me

कपित्थगुलिक— The round fruit of the Kapittha or wood-apple tree (कपयस्तिष्ठन्त्यत्र इति कपित्थ, पृषोदरादि) मअमआ-

चिष्यामि—Verb formed from the onomatopoetic word मडमड, I will make it produce the sound 'mad mad,' i e crush it Cf येन कपिला कल्याणी मडमडायिता । Uttar IV p 101, मा दास्या-पुत्र ... . .कपाटसपुटप्रविष्टमिव पक्वकपित्थ शीर्षं ते चूर्णचूर्णं मडमडायिष्ये । Charu असि—The same sword that was dropped by Vita, near Vidushaka In the Charu no mention is made of a sword विपरीत—In the reverse way, i e seizing it by the point with the hilt raised up निर्वल्कल—Without its bark, i e covering, this is generally taken to mean 'unsheathed' मूलकपेशि—The rind of a radish कोशसुप्त—To avoid the contradiction with निर्व०, we are to suppose that Saka put the sword into its sheath before taking it on his shoulder The Sl is translated accordingly It is better, however, to take निर्वल्कल in the sense of 'without the outer covering of cloth' The sheathed swords of rich men are carried by their servants on their shoulders, being placed in coverings of fine woollen or some such cloth. निर्वल्कल cannot be taken with मूलक० as proposed by some, for in that case निवल्कल must be taken as compounded with मूल०, but this violates the metre कुक्कुरै कु० श्च—some think that this is meant to refer to Vid and Radanika बुक्कचमान being barked at बुक्क् 1, 10 P to bark There are two other similar roots हिक्क्, and फक्क्, given in the following sl describ ing the chase of Dasaratha—भल्लूक एको बहुधा जिहिक्के रुन्धद्भिरेन शुनकैर्बुबुक्के वने श्वकोलाहलदीर्णदिक्के वल्मीकलीनै फणिभि पफक्के ।। Udararaghava I 53

रदनिका खल्वह—Mark the pun on the word रदनिका which is her name, and also means 'one having teeth', fr रदन and इक (ठन) showing possession 'I have got 'teeth' that are always clenched fast and so my mouth is locked up' She means that she would not tell under any circumstances Cf for a similar use विमर्दसुरभिर्बकुलावलिका खल्वहम् । Malav III p 96, and परहृदय ग्रहणपण्डिता मदनिका खलु त्वम् further on, p 96

P 58 मारुताभिलाषी—Desirous of, i e fond of, the breeze, who delights to be in open air Sastri Raddi reads प्रदोषसमय । शीतार्त रोह० This is a bad reading मारुताभिलाषी प्रदोष० is a strange expression, we can readily understand मारुता० अग्नि, but not प्रदोष०, it means 'which desires, is expectant of', hence full of, windy Again शीतार्त remains unexplained If we take मारु० with रोह० we know why he is sitting exposed to the wind and

is शीतार्त, otherwise he would have come in In the Charu we have मारुताभिलाषी प्रदोष । तद्गृह्यता प्रावारकम् । and there it is all right Charu, offers the mantle to the supposed Rad saying 'the evening bids fair to be windy, so take &c' प्रयच्छति--We are to understand that he throws it to her from the place where he was sitting अनुदासीन--not indifferent to (carnal plesaures), from the fact that he wore a scented Pravaraka she concludes that he yet loved gaieties In the Charu we actually have अनुदासीन यौवनमस्य पटवासगन्ध सूचयति अपवारितकेन--the manner of the अपवारितक speech, *i e* turning aside, so as to hide the act from Charudatta' प्रावृणोति—We must supply आत्मान—covers herself with the mantle So sincere and ardent was her love for Char that anything from him filled her with extreme delight, and so she at once wore it Raddi Sastri supplies रोहसेन, apparently for the reason that in the second Act Charu gives the same cloak to Karnapuraka, as a mark of his approbation of his heroic deed (see p 98) and it is not stated when Vasant returned it to its owner But this contention will not do The word अपवारितकेन and sl 54 leave no doubt that the cloak was worn by Vasantasena The inconsistency is to be removed by supposing that Vasantasena restored it to Charu when she deposited her ornament with him, and that the poet forgot to mention it

तवाभ्यन्तरस्य--There is a play on the word अभ्यन्तर which means inside of the house as well as the inner apartment (अन्तर्गृह) Not sure that Charu loved her with equal ardour, she says--I am not lucky enough to enter your inner apartment (as a wife) The Com says वेश्यात्वात्, *i e* she could not enter the inside of the house, being a harlot, but this is not correct Charudatta himself says to Vas at the end of the fifth Act 'एहि । अभ्यन्तरमेव प्रविशाव ।' This shows that वेश्यात्व was no bar to her entrance into the house This one sentence brings out the salient trait of Vasantasena's character, *viz* her extreme modesty and humility Although supremely blessed with beauty and fortune, she does not feel sure of winning Charu's love

भाग्यक्षय०—भाग्यक्षय decline of fortune, तस्मात्पीडा सा सजाता अस्या ताम् । तारकादित्वादितच् The com takes भाग्य in the sense of 'the stock of religious merit', but that idea is expressed by कृतान्तोपहिता कृतान्तोप०--brought on by fate or providence कृत अन्त निश्चय येन स कृतान्त (he who fixes or pre-ordains things)

Charudatta deplores his lot that even his servants should not obey him

अविज्ञातावसक्तेन--may be separated as अविज्ञाता (not known as to her reality) अवसक्तेन (clinging, attaching to her body) मम वाससा दूषिता (defiled, desecrated) च Mr Raddi says अवसक्तेन स्वगात्रसबद्धेन । उपभुक्तेनेति यावत् This is inaccurate That idea is expressed by मम, अवसक्त must be taken with वसन्त०, she cannot be दूषिता unless there is contact of the garment Or the whole may be taken as one word-- अविज्ञात यथा तथा &c By its coming in contact with or getting clung to her body through ignorance (*lit* without the matter being known) दूषिता-- Wilson remarks--" This instances the great reserve that separated the virtuous part of the sexes among the Hindus To have touched the wife of another with the hem of the garment was a violation of her person"

ननु भूषिता--Vasant understands दूषिता in the sense of 'disfigured, made to suffer in beauty,' and so ejaculates ननु भूषिता decorated, she does not say पवित्रीकृता

छादिता शरद०--Charud could see Vasant. now, as a light was brought in by Vidu She was clad in the thin white cloak, she is therefore compared to the bright crescent moon hidden by an autumnal cloud which is also white and thin The simile shows that she was completely veiled The sl occurs in the Charu with the variations--०तप्रयुक्तेन धर्षिता (insulted) ..सवृता . शोभते

अथ वा न युक्त &c --As a nobly-born gentleman he suddenly restrains himself from looking at her any more (and describing her further) *Cf* अनिर्वर्णनीयं परकलत्र Sak V p. 172

यया मे &c --It is clear from this that Charu also was stirred by a similar passion for Vasantasena at her sight विभव०-- Extensive, *i e* large fortune, विस्तर is appropriate after क्षीण (the expanse narrowed) Its क्षीणत्व is the हेतु of सीदति (disappears, comes to naught) He could not profess his love to her as he was poor कुपुरुषस्य--कुत्सित निन्दित पुरुष कुपुरुष., here the कुत्सितत्व lies in his being spiritless This sl occurs in the Charu as यत्र मे पतित .। रोप . स्वाङ्गेष्वेवावसीदति ॥

P 60 वत्सत्यमलकृताऽस्मि--It was an honour to Vasant because the words would clearly show to Charu that Vasant.

sincerely loved him and spurned the love of Sakara अज्ञोऽसौ—He is a fool to say like that देवतोपस्थान०—may be taken as (1) देवतावत् उपस्थानस्य योग्या fit to be waited upon like a deity, (2) देवतया उपस्थान तस्य योग्या fit to be the companion of a deity आदरेणैव सेव्या न तु बलात्कारेणेति भाव तस्या वेलाया—At that time, i e when I told her to take in Rohasena

प्रतोद्यमाना—Being told in harsh words (such as प्रत्युत्तरमपि नास्ति &c), repeatedly urged For प्रतो० some read प्रचोद्यमाना भाग्यकृता &c —Looking to the plight to which I am reduced by fate He means—She did not come in knowing that I was poor and would not be able to receive her as she deserves. Some take भाग्य० as referring to Vasantasena's own state, viz her being born a courtesan But that goes against देवतोपस्थानयोग्या Also had that been her idea she would not have loved Charudatta at all 'The phrase probably refers to Charudatta's poverty, not to Vasantasena's profession, as Bohtlingk takes it " Ryder पुरुषपरिचयेन etc —The last two lines are rather obscure The meaning seems to be—she does not speak boldly on being acquainted with men, although he (पुरुष) speaks much For, she did not return a bold reply to me which she should have done on account of her familiarity with men as a courtesan Some take पुरुषपरिचयेन with बहु भाषते—Although she talks much (many things) on account of her acquaintance with men, she does not speak boldly. Here we have first दूरान्वय Secondly, Char , not being previously acquainted with Vasa , could not have known how she talked at home Thirdly, it is no compliment to her to call her बहुभाषिणी So the first way is better Dr Ryder also says—" But Vasantsena has not spoken a word aloud since her entry into the house, so that perhaps we have to understand 'a man' as subject of भाषते " अविज्ञानात् &c —अविज्ञानात् is to be taken with अपराद्धोऽस्मि " Through ignorance I committed an offence by thus addressing (or treating) as a servant you whom I did not know as such (अपरिज्ञात) " If अविज्ञानात् be taken with ०नोपचारेण the meaning will be—by this my treatment, through ignorance, of you as a servant, which was never known to you अपरिज्ञात त्वया अननुभूत य परिजनवदुपचारस्तेन) अपराद्धोऽस्मि—Mark the Active use, cf अपराद्धोऽस्मि तत्रभवत कण्वस्य । Sak VII p 288

अनुचितभूमिका० —By ascending to—intruding on—a place (a Brahmana's house) which is not the proper place

for me, *i e* where I, as a harlot, should not have come

P 62 सुखं—may be taken with प्रणम्य or समागतौ (have happily come together) कलमकेदारौ—As the stalks of paddy of two adjoining fields meet by their tops inclining to each other Vid says this humorously कलम—is a kind of fine paddy, its stalks wave beautifully in the wind *Cf* तुतोष पश्यन्कलमस्य सोऽधिक सवारिजे वारिणि रामणीयकम् । Kir IV 4 करभजानु०—*i e* ugly, being depressed in some parts and protruding in others इति उत्तिष्ठति—He rises to go wishing to leave them alone, instead of this some read उत्तिष्ठतमिति, as part of Vidu 's speech In this case the meaning is 'you should rise and go inside the house ' तिष्ठतु प्रणय —' Let courtesy be set aside, let formalities cease,' implying thereby that they were on sufficiently familiar terms now to have done away with excuses. चतुर &c —उपन्यास is what is set forth for consideration , hence, the beginning of a topic, introduction *Cf* अहो उपन्यासशुद्धि Mal M III p 69, नियति शनकैरलीकवचनोपन्यासमालीजन । Amarusa 23 चतुर —because, although addressed to the Vid , it was also intended for her and had a side-meaning—Let this love be abiding (तिष्ठतु प्रणय) मधुर —because it contained a response to her love ईदृशेन—supply सह, ' with him who is poor, ' *i e* without the means of enjoyment or of repaying obligation See p 70 In the Charu she says—अदक्षिणं खलु प्रथमदर्शने यदृच्छागतया इह वस्तुम् पुरुषेषु न्यासा &c —She means—a deposit is made, not looking to the wealth in the house, but through confidence in the worth of a man स्वस्ति—स्वस्ति implies a blessing, which means that the Vid took it as a free gift made to him Hence Charu says विड्मूर्ख &c

चोरै ह्रियताम—Let it be stolen by thieves, what do I care for it ? Of course Vid says this humorously This speech of Vid. is not complete, the full speech is ह्रियतामेषोऽस्या अस्माक विन्यास . Similarly the full text of Charu 's speech is . न्यास खलु अयम् । अचिरेणैव कालेन निर्यातयिष्ये । But the poet skilfully breaks them up in such a way that the parts also syntactically fit in with each other Thus, as soon as Vid says ह्रियतां, Charu is made to say अचिरेणैव कालेन, which, taken with Vidu 's speech, means ' stolen in a short time,' and thus suggests the events of the third Act The two parts अचिरेणैव कालेन and एषोऽस्या विन्यास need not be taken together, but if so taken they will mean—'In a short time we shall lose this deposit and be free from the

care of guarding it' [विगतो न्यास, विन्यास न्यास विन्यास भवेत्], and not 'will be our property,' as Mr Paranjpe suggests, because Charu would never allow that This way of suggesting parts of the story is called a Patakasthana, of the 3rd kind, see Sah-Dar VI 48 *Cf* Mud IV राक्षस —अपि नाम चाणक्यबटु.—दौवारिक – (प्रविश्य।) जयतु । रा०—अतिसघातु शक्य स्यात् । दौ०—अमात्य· Or Veni II दुर्यो०—ममोरुयुग्मम् । (प्रविश्य) कञ्चुकी—देव भग्न भग्नम् । &c p 47 चतुष्पथ—see p 24

P 64 राजमार्गविश्वास०—That can be depended upon &c *i e.* shedding a powerful light, and not easily blown out on the broad road where the wind is strong जनान्तिक—see p 40 नि स्नेहा — (1) devoid of oil, (2) destitute of affection Perhaps the sentence contains a hint to Charudatta that he should not fall too much in the hands of Vasantasena lest he, too, may be treated like a निर्धनकामुक

शशाङ्क —The moon (having the mark of a hare). कामिनीगण्ड०—कामोऽस्या अस्तीति कामिनी a beautiful young woman, तस्या गण्ड स इव पाण्डु yellowish-white Here the usual relation of उपमेय and उपमान is reversed to indicate the superiority of the cheek to the moon (the usual standard of comparison) This is also meant as an indirect compliment to Vasantasena तिमिरनिकर— The heap, *i e* compact mass of darkness. स्रुतजले इव पङ्के—स्रुत जल यस्मात Mud, from which water has trickled down, *i e* the surface of which is moist and unbroken This is not a happy simile The rays of the moon gradually removing the darkness are compared to streams of milk falling on darkish mud gradually hiding its surface and turning it white For the comparison of rays of the moon to streams of milk, *cf* क्षीरेण क्षालितेवोर्वी शर्वरीशे विराजति This Sl. occurs in the Charu with the readings — क्लिन्नखर्जूरपाण्डुर्युवति-जनसहायो । तिमिरनिचय० हृतजल इव ॥ भवति वस०— Here we are to imagine that they then start and reach the house of Vasantasena राजमार्गो हि शून्योऽय—Charudatta must be supposed to say this on reaching his house, which was also situated on the high way The road was solitary as it was midnight For when the moon rose it was about 11 P M वञ्चना—Deception, a trick (being played upon us) बहुदोषा— fraught with harms, abounding in evils or dangers (coming from robbers &c) त्वया रात्रौ— Because Vidu would be in the house during the night The concluding portion of this Act is marked by extreme brevity.

ACT II

The second Act opens with a conversation between Vasant and her maid Madanika, in which the former makes a confession of her love for Charudatta While they are conversing a cry is heard in the streets which finally serves to introduce Samvahaka, a shampooer, who was once in the service of Charu, but had turned a gambler afterwards, to Vasantasena Vasanta pays off the debt Samva owes to the gambling-master, whereupon he resolves to become a Buddhistic mendicant This is necessary for the proper understanding of the events that terminate in the final catastrophe Another incident mentioned in the Act is Samvahaka's rescue from the grasp of Vasantasena's elephant by Karnapura, who gets the प्रावारक from Charu as a reward for his heroic deed The mention of this fact, and praise bestowed on Charu by Samvahaka serve to further develop the love Vasant had conceived for Charudatta See Introd for other particulars The second Act consists of seven parts forming two scenes which the student can easily mark.

P. 66 **मात्रा**—i e. Vasantasena's mother **आर्यासकाशं**—Vasant is addressed as Arya **सदेशेन**—having charged me with a message, mark the use of the Instr **हृदयेनालिखन्ती**—Drawing (some) picture by the heart, brooding over something *Cf* मनो निष्ठाशून्य भ्रमति च किमप्यालिखति च । Mal Madh I 31 L D reads कमप्यालिखन्ती and says अभिलषन्तीत्यर्थ **सोत्कण्ठा**—उत्कण्ठया सहिता **उत्कण्ठा**—a love-longing, it is 'सस्पृह आध्यान,' thinking about a person with a desire for his or her company It is thus defined—रागे त्वलब्धविषये वेदना महती तु या । सशोषणी तु गात्राणा तामुत्कण्ठा विदुर्बुधा ॥ **न किमपि मन्त्रयसे**—This is the reading generally found, it means—you have not said anything and I have not replied to you It is decidedly better to read मन्त्रये 'I have not said anything' The mistake is due to मन्तेसि (the Prakrit for मन्त्रयसे) being misread for मन्तेमि, मि and सि being easily confounded आ—or आम् is used when one remembers the right thing

स्नेह पृच्छति—So in the Vik **मदन खलु त्वामाज्ञापयति** &c p 73 **पुरोभागिता**—forwardness, पुरोभाग अस्यास्तीति पुरोभागी *lit* one who takes a share foremost, hence, officious, *cf* पुरोभागे किं स्वातन्त्र्यमवलम्बसे । Sak V p 192, Vik III मा खलु मा पुरोभागिनी समर्थयस्व । p 84 पुरोभागिन भाव पुरोभागिता a fault-finding disposition *Cf* प्राय समानविद्या परस्परयश पुरोभागा । Malav I 20

P 68 **काम खलु नाम** &c —The whole may be read as one sentence "It is, indeed, the divine Kama, (the god of love) who is

favoured by you, Kama, who is the great festivity (joy) of youths" *Cf* "Love is a mighty god, who holds his holidays in youthful breasts" Wilson Or, we may split up the sentence into two—काम खलु एष भगवान् (य एव विकारयति)—This is, indeed, the God of love (that has thus led you to love a man) *cf* भ्रमति भुवने कदर्पाज्ञा विकारि च यौवनम् and सोऽय प्रसिद्धविभव खलु चित्तजन्मा Mal Madh. I 17, 20 **अनुगृहीतो महोत्सव** &c — The great festival of young men (*viz* the gaining of your love) is favoured by Cupid What is meant is—That you have set your heart on some young man is a triumph for Cupid and a source of great joy to that young man Jib reads क खलु नामाद्य अत्रभवत्या अनुगृहीतो महोत्सवे (at the great festival) (मदनोत्सवे) तरुणजन —which is simpler **राजा राज०**—Mad thinks that her mistress, so richly endowed with beauty, must have fixed her affection on some such person (*cf* सागर वर्जयित्वा कुत्र वा महानद्यवतरति) **सेव्यते**—equal to सेवितुमिष्यते desired to be served (*i e* won over by your attendance on him) **रन्तुमिच्छामि** &c — I wish to enjoy pleasures of true love and not to minister to the pleasures of the great for their money (like an ordinary courtesan, that sells her body for money) See com Jib considers the passage from here to the third speech of Madanika as spurious on the ground that a young woman would not express herself in such clear terms But we must remember that Vasant is speaking in private and can freely open her heart to her confidante **काम्यते**—is sought as an object of love, mark the difference in the wording The first question (सेव्यते) was asked as to a courtesan whose profession requires her to humour great persons (such as a king or his minister) for money **पूजनीय** &c — She means that she would not be able freely to enjoy the company of one she would have to honour

हञ्जे—A vocative particle used in addressing a maid-servant, see com **उपारूढ**—For he values money more than the company of his beloved **भर्तृदारिकया**—Properly a term of address for a princess (भर्तृ दारिका) in dramas, and then for any mistress **उदासीनेव**—*i e* one who remains indifferent to what happened there She means—Don't you know the man who attracted my attention and captivated my heart there?

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* इत पर मदनिकायास्तृतीयोक्तिपर्यन्त प्रक्षिप्तमिति मन्यामहे। यत 'हञ्जे रमिदु इच्छामि' इत्येव स्पष्टत स्वाभिलाषव्यञ्जक रमण्य. कदाऽपि न कथयन्ति। इत्यादि।

P 70 शरणागता—शरणमागता, refers to Vasantasena's having taken shelter in Charu 's house when pursued by Sakara Vas must have spoken about the incident on her return to her house to Mada and others श्रेष्ठिच०—श्रेष्ठिना चत्वर the quarter or residence of the chief or leading merchants श्रेष्ठ धनादि अस्यास्तीति श्रेष्ठी—the head or president of a mercantile or other guild अपि नामा०—Mark how eager Vasant is to hear her lover's name, it will give her unbounded pleasure

एव तावत्—I shall say this—to test her love दरिद्रपुरुष०—For it is the lot of courtesans to be denounced as lovers of money only and not of persons (see *infra* V 14)

आर्ये किं हीन०—She means—Even bees do not resort a a mango-tree that has lost its blossoms Much less then should a discriminating woman like you love a man totally destitute of wealth अत एव ता &c—Vasant meets her argument by saying that the bees are after all called the *makers* of honey and not the *enjoyers* of honey So a woman who, having decorated and improved the beauty of her person, only makes it an instrument of the pleasures of others, cannot enjoy life She for herself would not be a courtesan of such type 'A pun on the word *Madhukaras*, honey-makers or beggars' Wilson. मनोषित—desired, coveted by the mind Mark the Samdhi–मनस ईषित मनोषित । (पररूपसधि) किं नाभिसा० Why don't you approach him as a lover, all at once? It will not be difficult for you to win his love, for श्रिया दुराप कथमीप्सितो भवेत् । Sak III 12 प्रत्युपकारदु०—Const मा तावत् प्रत्यु० दुर्लभदर्शनो भविष्यति । Unable to make a suitable return for my love by gifts of money or ornaments &c, he as a gentleman will feel chagrined and will not like to meet me again So I must create confidence in him that I trust him, love him inspite of his poverty &c, see com अत एव—*i e* for creating confidence in him and also to have an occasion to go to him

P 72 नेपथ्ये—Now opens a scene which tells us what sort of people the gamblers were and acquaints us with the manner of their playing the game and the rules with which they were bound This scene is unknown to the Char of Bhasa The persons introduced are Mathura, the keeper of a gambling house, two gamblers, one of them named Samvahaka who owed ten Suvarnas to the other, and Darduraka, an Ujjain rake, brought in to indicate the revolution planned in favour of Aryaka For the dialects spoken by these see Introduction

भट्टारक--(for भट्टा) refers to the winning gambler (द्यूतकर), and not to the people in the street, as some have it सुवर्ण--a coin of glod, 80 *gunjas* or 10 *mashas* in weight (a little more than 175 grains Troy), something like the 'Mohar' of later times "A weight of gold which, according to different data, varies from 105 grains to 227" Wilson सुवर्णस्य--सुवर्णार्थं, the Gen for the Dat (तादर्थ्ये), or सम्बन्धसामान्येन हेत्वर्थे षष्ठी Raddi रुद्ध --Bound or indebted to us लब्ध *v l*--who was found or detained प्रपलायित --has fast (प्र) run away Mathura shouts thus on seeing Samvahaka escape तिष्ठ तिष्ठ--This he says on seeing him, after coming out of the gambling house

अपटीक्षेपेण--Tossing aside the curtain (implying hurry and fright) पटी is properly the stage-curtain, and पटीक्षेप is the lifting up or pushing aside of a curtain , and a dictum of Bharata says पटीक्षेपो न कर्तव्य आर्तराजप्रवेशने (The curtain should not open upon an agitated man and a king) But as पटीक्षेपेण does not occur as a stage direction in plays, commentators explain अपटीक्षेपेण as 'with a toss of the अपटी' अपटी, meaning a screen (अ being अल्पार्थे). सम्भ्रान्त --bewildered, or in a hurry संवाहक --*Lit.* the shampooer and kneader of the limbs हीमाणहे (*Prakrit*)--may be खेदे or विस्मये.

नवबन्धन॰--indicates that the blow is very hard The second गर्दभी and शक्ति are the technical names of *cowries* used as dice in playing ताडितोऽस्मि--shows that he lost his money in part घातितोऽस्मि--shows that his fate was decided by the cowrie शक्ति. He lost the whole amount अङ्गराज॰--अङ्गानां राजा अङ्गराज , Karna, who was made king of the Anga country by Duryodhana Once Indra, whose care it was to ensure the protection of his son Arjuna, came to Karna in the disguise of a Brahmana and asked for his divine cuirass and ear-rings, which Karna gave him Indra gave him in return great strength and a Sakti (a kind of weapon), certain to bring about the death of whomsoever it was hurled against When Ghatotkacha, son of Bhima by the demoness Hidimba, proved very destructive to the Kaurava host, Duryodhana pressed Karna to discharge the Sakti, which the latter had reserved for Arjuna, against him Karna yielded, and slew Ghatotkacha with it See Mah-Bh Drona-P Chs 179-190 *Cf* Mud II 15

लेखक--A document, or a scribe. सभिकं--सभा द्यूतमाश्रयस्त्वेनास्यास्तीति सभिक the keeper or master of a gambling house;

fr सभा + इक (ठन्), which is added to the words of the क्रीड़ादि class Samvahaka bolted away, seeing that the attention of Sabhika was taken up by some writing or his scribe But Sabhika was on his guard, he at once noticed his escape

The *Sabhika* is said, in the Mitakshara, to be a person who presides a the house where assemblies are held for the purposes of gambling, and who provides the dice and all other materials The अग्निपुराण gives the following description of the Sabhika's duties and the laws of the gambling table —" The Sabhika is entitled to five per cent on money won at play, whenever the sum exceeds one hundred, if it fall short of that amount he is to receive ten per cent In return for the protection of the king, he shall pay to the royal treasury a fixed proportion of his profits It is his business to collect from the unsuccessful party whatever sums they may have lost, and transfer them to the winners, and it becomes him to do this civilly, and to adjust the payment on liberal and lenient terms In all licensed gaming-houses, where the royal dues are regularly paid, the king should enforce the payment of all sums lost, but he should not interfere with gaming-house of a different class In all disputes, those who have been lookers-on are to be witnesses, and if any foul play or false dice be proved against a gambler, he shall be branded and banished the kingdom The king shall appoint proper officers to attend at gambling houses, and secure all dishonest characters, the same rules are applicable to cock-pits and other similar places, where animals are set to fight for wagers" The legal sanction thus given to gambling is very different from the sturdy and moral notions expressed by मनु who directs kings to prohibit such practices in the dominions, and even to punish with death those who engage in them themselves or induce others to do so (Manu-Samhita, IX 221, 224), but regulations of either tendency are manifest indications of considerable progress in the vices of civilized society (Wilson) See also याज्ञवल्क्य II 199-202

विपरीताभ्यां पा०—i e with feet turned in the opposite direction of the temple, i e walking back to it so as to give the footsteps the appearance of a man walking away from the temple. Here he imagines that the Mathura and his companion would not go into the temple finding from the foot-prints no man going in The device was a clever one, but poor Sam did not know that his pursuers also were grown grey in the art of deceiving and would at once find out the truth from the sudden change in the direction of the foot-prints

देवोभवि०—As one word–न देव अदेव अदेव देव सपद्यमानो भविष्यामि I will turn god, i e stand there as the image of the god, as two words–देवी भविष्यामि stand there as the image of its goddess This was his second trick He thought that he would pass for the

image of the deity of the temple in case his pursuers were to enter it in search of him बहुविध—Because he had to try several postures before he fixed himself into one

एक सभिक वर्ज०—This shows the power which the Sabhika had over the gamblers who had to obey his word as law रुद्रोऽपि—श्रीनिवासाचार्य quotes the following sl as a parallel to this—ब्रह्मा स्वयम्भूश्चतुराननो वा रुद्रस्त्रिनेत्रस्त्रिपुरान्तको वा। इन्द्रो महेन्द्र सुरनायको वा त्रातु न शक्ता युधि रामवध्यम् ॥

P 74 सुसभिक०—A good or just Sabhika समविषम—irregularly, unevenly कुल यशो—Because the gamblers were bound in good faith to pay their dues, so Samva attempting to defraud the winners, would be bringing disgrace on his family and casting a stain on his own fair name as a gambler

एष व्रजति—Here–so far–he has run on पदवी—the line of foot prints Cf कच्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी। Veni VI p. 132 धूर्त—means a gambler (धूर्तोऽक्षदेवी कितव Ak), but as द्यूतकर follows, this must be taken to mean a rogue, a villain, or roguish, deceitful अन्योन्य सञ्ज्ञाप्य—Having made signs to each other that he was there They knew that the temple was without an image, on seeing the image they at once conclud-ed that it was Samva standing there transfixed like an idol But they did not say it openly as they wanted to use a trick to catch him

शैलप्रतिमा—He says this purposely as he wanted a plea to go and shake the idol क्रीडत—The reading क्रीडति is bad They began to gamble because they were confident that Samva, who they knew was there, would feel, as a gambler, an uncontrollable desire to play on seeing them engaged in play, and would at once come forward and thus reveal himself And this their expectation was fulfilled ०विकारसंवरण—suppression or restraining of the manifestation of कत्ताशब्द—According to some कत्ता is a technical term for the gambling implements, such as dice or cowries, according to others it means a kind of gambling called Nandipura हृदय—attracts, the mind of, *i e* excites his desire for playing ढक्का—ढक् इति कायति (makes a sound like) इति ढक्का; or कै to sound and अ aff (क), A war drum, the sound of which on being heard fires the spirit of a vanquished king Cf न ते हुडुक्केन न सोऽपि ढक्कया न मर्दलै साऽपि न तेऽपि ढक्कया (आच्छादिता) Nai. XV. 17. Or ढक्का may mean a drum beaten

on the festive occasion of the proclamation of victory of a victorious king स्याद्यश पटहो ढक्का Ak जानामि--I know that, I have made up my mind that सुमेरु--the same as मेरु, a fabulous mountain round which the heavenly bodies are said to revolve and which forms the centre of the several *dvipas* (sometimes identified with the Himalayas) मेरुमध्ये भुवनाना च भर्ता । Kalikapurana For further information see our note on Ragh I 14 ०सन्निभ--i e causing certain ruin and great pain कोकिलमधुर —कोकिल must be taken to mean कोकिलरव (the note of the cuckoo) by Lakshana पाठे—A cry (दान in Marathi) which means in the cant of the gamblers 'a desired throw or turn of the dice (or cowries) ' मम—in my favour

P 76 लुप्तदण्डक—Defrauder of the money staked लुप्त दण्डक येन (शिर) पतति—whirls or becomes dizzy ताडयत --Because they thought that his falling down was a mere pretext द्यूतकरमण्डली--The gamblers' association over which Sabhika presided बद्धोऽसि--You are held bound to it by the association, i e you are under its arrest and responsible to it for payment Sabhika gives this decision as the president of the gaming assembly By the laws of the gaming table the association had the right of enforcing payment even by the detention of the debtor's person समय --condition All gamblers were bound by common consent to abide by the decision of the assembly So there was no escaping from the payment गण्ड -- a pledge, surety (लग्नक), see com , give a pledge that you would pay at a certain future date if you have no money now (यदि इदानीं द्रविण नास्ति तर्हि कालात्यये दातु लग्नको विधीयतामित्यर्थ । Srinivasacharya)

अर्धस्य गण्ड करोमि--I will give security for one half He means to impose upon him by his duplicity So he gives *Mathura* to understand that at least half the money was safe, but he really meant the half that belonged to the gamester, which has been forgiven him already अर्धं मुक्त—He asks the two questions in turn, always meaning the different half, while he makes them believe that it was the same half that he referred to They knew his trick, and wishing to befool him say 'मुक्तम्.' साम्प्रत गमिष्यामि—I shall go now, my debt is paid off, Mathura having foregone one half and the gamester the other half प्रयच्छ तद्दश० Here तद् may also be taken to mean तस्मात्—since you do not mean to pay us at all

P 78 भट्टारका —Ye honourable men (addressing the people at large) भट्ट स्वामित्वम् ऋच्छति इति भट्टारक a master, an honourable man एकस्य द्यूतकरस्य अर्धं गण्ड कृत अपरस्य माथुरस्य अर्धं तेनैव मुक्तम् । यस्य गण्ड कृतस्तदर्धं द्यूतकरेण मुक्तम् । एव राशिरेव मुक्त (the whole amount is paid off) निपुण—clever or shrewd enough to know what you mean धूर्तयामि—Read धूर्त्ये Pass 1st sing of धूर्तय् a denom from धूर्त as given in the com, I shall (not) allow myself to be treated deceitfully i e taken in

आत्मान विक्रीय—A creditor was authorized by the ancient Hindu law to enforce payment of an acknowledged debt by forcing the debtor to work in his service or by dealing with his person in any way he liked आकाशे—'In the air' This stage direction is used when a character on the stage addresses a person not present on the stage, hears an imaginary reply from him and gives a reply to that, which is generally introduced by किं ब्रवीषि, कथयसि &c किं ब्रवीषीति यन्नाट्ये विना पात्र प्रयुज्यते । श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम् ।। Sah-Dar VI 140 एष वर्ते—I am in this plight, I fare thus वर्धे v l —live, get on असिंहासन—न विद्यते सिंहासनमस्मिन् he means—a gambler is like a king, except only in that he has no throne

P 80 न गणयति—does not care for or expect अर्थजात—(1) the sums staked, (2) amounts (as revenue and expenditure) निकाममायदर्शी—goes with नृपति Seeing, i e making great gains, having a large income. If we read ०दर्शि it may be taken with द्यूत also In this case it may also mean—निकाम माया येषा ते निकाममायिन well-skilled in deceit, great cheats, swindlers, तान् दर्शयतीति विभववता-by rich men (न तु निर्धनेन), a king also is waited upon by rich vassals or rich men

द्रव्य लब्ध—He means-If desired wealth, wife &c are to be obtained, they can be obtained by means of gambling alone, so complete ruin also follows from gambling

त्रेताहृत &c—In this sl. the speaker tells us how he lost everything by gambling, thereby illustrating his statement सर्वं नष्ट द्यूतेनैव त्रेता पावर, नर्दित and कट are technical names for particular throws of cowries which the com says are respectively called (in northern India) तीया, दूआ, नान्दी (नक्की) and पूरा (Three, Two, Ace and Four), names equally unintelligible to

the modern student Wilson translates these by Tray, Deuce, Ace and doublets (four) "If correct," says Wilson, "the game alluded to is a kind of Hazard it is played upon a table or cloth with four compartments, called severally Nakki, Dua, Tiya and Chouk or Pura, and by any number of players Each stakes upon one or other of the compartments whatever sum the caster will set him in The caster has sixteen cowries which he shakes in his hands and throws on the grouud, those which fall with the value uppermost are counted, and according as they corre pond to either of the divisions, that division sweeps the table The mode of counting them refers to the favourable mode of telling off articles in India by four, and the number of one, two, &c are not only those numbers simply, but the same in excess above four and its multiples thus *Nakki* or Ace is counted by one, five, nine or thirteen cowries, *Dua* or Deuce by two, six, ten or fourteen, *Tiya* or Tray by three, seven, eleven and fifteen, and *Pura* by four, eight, twelve, and sixteen" Wilson further observes—"There is reason to doubt, however, whether the commentator is correct, and the word *Nardita* presents some trace of the word *Nerd*, the game presented to the Indians by the Persians in exchange for Chess, invented according to *Firdûsi* by *Buzerjemehr* but improved by him according to other traditions, noticed by the author of the *Burhankati* And if they (the Indians) invented Chess, they might very naturally have elaborated out of this game their *Chaupur* or Chaturanga, and it may be doubted whether any other game of tables than *Chaupur* is traceable in Sanskrit books There is a striking resemblnce between Pasas of the Hindus and Pessos of the Greeks, the latter of which Eyde identifies with dice used in *Nerdiludium*"

Pandit Harinanda Sastri remarks on this-"We cannot concur with these views Dice throw is not referred to here There is only one throw in this game which is regarded as inauspicious and is represented by त्रिश्र काणे (*lit* three blinds) The speaker only alludes to the fourfold cowrie throw which alone ruins the player The plays referred to are called Soli and Nakkipura Wilson is wrong to find some trace of Nerd in Nardita These of course are apparently similar Were the words त्रेता &c. indicative of dice throws, the speaker could never

have said हृतसर्वस्व &c , as these do not individually ruin the gamester "

त्रेताहृत०—The game went against him four times instead of improving his fortune He lost his all by the adverse त्रेता throw The पावर caused anxiety to him The नर्दित throw going against him showed him the way out, i e made it impossible for him to stay there, while the कट ruined him completely—brought about the loss of wealth, house, prestige, &c पूर्वसभिक -shows that Darduraka lost his money at some other gambling house and that he was Mathura's debtor also and hence his wish to avoid him सूत्रदरिद्रता गत —has become threadbare, its threads being worn out by long use J V thinks that the repetition of अय in every line constitutes the fault अनवीकृतत्व mentioned in the Sah - Dar ('सदा वहति खे भानु सदा वहति मारुत ' इत्यादिदर्पणकृदुदाहरणवत् अनवीकृतत्वदोष स्पष्ट एवाभाति) "and proposes to read the last three lines as समन्वितच्छिद्रशतैश्च सर्वश । न वा तथा प्रावरितु च शक्यते ततस्त्वय सवृत एव शोभते ॥ But this spoils the charm which simplicity gives it

अय तपस्वी—This poor fellow, refers to Mathura तपस्वी properly means one practising penance, and as such a person has not the means of protecting himself, तपस्वी means one needing help or protection, hence one deserving to be pitied, helpless Supply मम after करिष्यति, Sudraka often leaves such words to be understood. Some take तपस्वी as referring to Darduraka, the speaker himself But it is not a good way In the first place, the sentence is introduced by अथ वा which is used पक्षान्तरे, 'or why should I veil myself why should I fear him ' Secondly, in the next sl he refers to his power of endurance, so how can he call himself helpless (तपस्वी)? Again, had he feared Mathura, he would not have rushed on to rescue सवाहक saying अय दर्दुरो माचयति (below) Dr Ryder also thinks that अय refers to the spea er himself saying " on the one hand it (तपस्वी) means 'poor, unfortunate (varaka),' and on the other hand 'saint' The second meaning is made almost certain by the fact that each of these speeches is followed by a verse describing ascetic practices " But this does not seem to be the case There is no reference to ascetic practices यो हि—अहमिति शेष

पादेनैकेन—It appears from this and the next sloka that the art of hardening the body and making it proof against injury or

fatigue was cultivated by gamblers like Dar , thieves like Sarvilaka, and such others, as a necessary qualification for their profession. Darduraka means—My power of endurance is so great that I can stand any torture he might put me to, and he will get nothing from me, or—I am physically so strong that Mathura dare not lay violent hands on me

खलीक्रियते—is treated like a villain, i e is undeservedly maltreated घूर्त —' a gamester '

P 82 य स्तब्ध &c —The first three lines mention the tortures to which a defaulting debtor was put, he was suspended with his head downwards, or his back was scratched hard by means of rough stones, and dogs were made to bite off his flesh The sl means—A man whose body is not inured to such hardships has no business to take to a life of gambling आनतशिर v l आनत शिर यस्मिन्कर्मणि तद्यथा तथा, adv comp अत्यायत०—अत्यायत very tall चासौ कामलश्च or अत्यायत कोमल extremely delicate अव्यायत०—v l noticed by the Com is better, अव्यायत अकृतश्रम) अत एव कोमल delicate because of his body not being hardened by physical exercise द्यूतप्रसङ्ग — प्रसङ्ग (प्रसक्ति) great attachment to L D explains this sl as वृक्षादौ समुल्लम्बितो न आस्ते किम् । अपि तु आस्ते एव । अस्य उद्घषणेन लाष्टका लाष्टसदृशसूक्ष्मव्रणचिह्नानि तैं सदा यस्य पृष्ठे किण घट्टा इति प्रसिद्ध न जात । अपि तु जात एव। यस्यैतज्जङ्घान्तर जङ्घयामध्य कुक्कुरै स्वभिर्न चर्व्यते। चर्व्यत एवेत्यर्थ । तस्य सवाहकस्येदृशतीव्रवेदनाऽसहिष्णा अत्यायतस्य अतिदार्घस्य विपुलशरीरस्येत्यर्थ । तथा कामलस्य विपरीतलक्षणया कठोरस्येत्यर्थ । सतत द्यूतप्रसङ्गेन किम । किं दुख न किमपीत्यथ । It will be seen that this meaning is against the context Samva was not a stereotyped gambler like Dardura, who considered gambling 'a kingdom without a throne ', but had taken to gambling only recently, and after a few reverses at the table he had found gambling a bed of thorns (कष्ट एष द्यूतकरभाव p 72) Had he the bitter experiences mentioned in the sl , he would not have turned a Bhikshu

कल्यवर्त—see p 24 लुण्ठीकृत—rolled up, folded ननु—surely कटकरणेन—By securing the throw of cowries called कट, see sl 9 above क्रोडे कृत्वा—refers to the practice of carryi g money tied up in the end of a cloth which is fastened round the loins or thrown across the shoulder This speech is a retort to Mathura's पश्यत जर्जरपटप्रावृत &c He means-Does a man who has money make a show of it by carrying it on his person ?

Certainly not How do you not know this ? Again, for ten pieces of gold I need not go home and bring them I can earn them here by gambling successfully

दुर्वर्ण —A man of low caste, a mean fellow विनष्टोऽसि —implies a curse, 'the deuce take you' दशस्व०—For the sake of a trifle like ten pieces of gold you are depriving a man of his five senses which are irrecoverable The five *indriyas* referred to here are the five jnanendriyas शीलयतु—शील् 10 conj to practise repeatedly, *cf* शीलयन्ति यतय सुशीलता Kir XIII 43, hence, to begin again

P 84 अथ न युक्त &c —is generally taken to mean-Now it is not proper for you to chatter like this It rather means—After this (*i e* when you are simply trifling with me saying दास्यति, न दास्यति &c.) it is not proper to talk with you in this way 'You who propose thus, pay it off' अहमपि नाम &c —This sentence is mistranslated by Wilson and some others मिथ्याऽऽदर्शयामि must be read with a *Kaku*, shall I, Mathura, the well known gambler, exhibit gambling as going for nothing ?—*i e*, shall I allow the rules and regulations of the institution to be treated as a dead letter, which I shall be doing if I allow Samvahaka or you to cheat me ? No It is not so much the payment of the sum that is the matter, what is desired is the rigorous observance of the rules of the gambling-house, and in this I fear no one *Cf* श्रीनिवासाचार्य—अहमपि नाम माथुरो धूर्तो द्यूत मिथ्याऽऽदर्शयामीति काकु । पणमप्रतियातित त्यजन् हि द्यूतमेव वितथयति । नाहमेव द्यूतस्य व्यपदेश दूषयामीत्यर्थ । नेद धनस्पृहया पीडन किं तर्हि द्यूतधर्मरक्षार्थमिति भाव । खण्डितवृत्तोऽसि— You have been false to your character as a gambler, since you have become Sam's accomplice in cheating the Association एवमेव द्यूत etc —*i e*, by allowing your debtor to escape, by allowing the rules of gambling to be set at naught

मयैवं द्यूतमा०—Thus, *i e* by helping a sufferer, without torturing a poor debtor अन्तरयति—screens him; hides him from him विप्रतीप— in return; *lit* in the opposite direction, प्रतीप–(प्रतिगता आपोऽस्य प्रतीप) against the current of water, fr प्रति + अप् water, the अ of अप् being changed to ई by द्व्यन्तरुपसर्गेभ्योऽप ईत् । Pan VI 3.97

पुश्चली—पुस स्वपुरुषाच्चलति पुरुषान्तर गच्छति इति छिणालिआ is a Prakrit word for पुश्चली, like गोसाविआ for वेश्या (above) ताड-

घिष्यसि—Perhaps the original reading is यदा ताडयिष्यसे &c, *i. e.* when I shall lodge a complaint against you for assaulting me and you will be flogged in the royal palace then &c विरोधित—made hostile to, or an enemy of, myself शर्विलकेन—the Brahmana thief mentioned in the 3rd Act सिद्धादेशेन--सिद्ध आदेश यस्य whose telling always comes true, a sooth-sayer अस्मद्विधो जनस्तमनुसरति—Here we have the first indication of the revolution that was being secretly planned in the city and which forms the underplot of the play

P 86 पिधेहि पक्ष०—Shut the door, so that no one else should enter She gave the order because she did not know exactly by whom the man was pursued

धनिक—A creditor, धनमादेयत्वेनारयास्तीति, धन + इक (ठन्). सांप्रतमपावृणु—When Vasant learnt that it was a creditor whom the man was afraid of, she asked the door to be opened, for she knew that if it came to that she could pay the creditor and set free the man But had he been pursued by a king's officer, or a mob, closing the door was the only course she could adopt.

कथ धनिकात् &c—The constr is धनिकाद्भयकारण अस्या तुलित, held or considered light तुलित—what is weighed or balanced, hence, considered to be quite in one's power, and hence, not of great consequence He is surprised to see that Vasant treated the matter with little concern भारं तुलित वहति—तुलित weighed and compared with one's strength, hence, proportionate to one's strength लक्षितोऽस्मि—I am observed as to my true character, *i. e.* known to be a debtor Or, I have become an instance in this case (अस्मिन् श्लोकोक्तविषये वैधर्म्येण दृष्टान्तीभूतोऽस्मि), I gambled and staked money without looking to my means—I undertook responsibilities that were out of proportion to my paying capacity Mr Raddi also takes the same view when he says स्वस्थितिमनालोच्य धूते प्रवृत्तोऽहमित्यर्थस्य मयि समन्वयाल्लक्ष्यता प्राप्तोऽस्मि अक्षिणी प्रमृज्य—Now the scene shifts to where we left the gamblers scuffling कलहायिता—P p p of the Denom from कलह् (कलहाय्) to engage in a quarrel भूतानि सुवर्णानि—The coins have come to be, *i e* are safe, we are sure to get them He means—Vasantasena is kind-hearted and generous, and is sure to pay off the debt of the man who has sought her protection *cf* भूतस्तत्र गण्ड p 94. Some take भूतानि in the sense of गतानि, but incorrectly There is no reason why Mathura should have cons.dered the money as lost merely because Samva. entered Vasantasena's house He

had the court of law open to him, and Vasantasena's house was not a house of blackguards Again, had Mathura given up all hope of the money he could not have said further on एष द्यूतं अतो निष्क्रम्य &c राजकुलं गत्वा &c—He says–If so, i e if we are sure to get our money now, let us go, etc

P. 88 एष धूर्तो &c—Mathura says–The rogue might take the money from Vasant and go away So let us take our money by blocking him up सज्ञां ददाति—just after Vasant. asked her maid to open the door, she made a sign to her to ask the stranger who he was गृहपति—The headman of a village वृत्ति—means of livelihood, profession कलेति—As an art, for I was the son of a rich man आहिण्डक—a traveller, from हिण्ड् with आ to wander about The word has also a technical meaning It means a man of mixed origin, the son of a Nishada by a Vaidehi woman, आहिण्डिको निषादेन वेदेह्यामेव जायते Manus X. 37 But it cannot be intended here दक्षिणतया &c—On account of his politeness and generous disposition he considers his own self as meant for the use of others

मनोरथान्तरस्य—मनोरथस्यान्तरस्तस्य the object of desire (of my lady), the darling of She means—Who is this that has exactly the virtues of Charudatta ?—i e he must be none else than Charudatta अनुक्रोश—compassion, *lit* crying after one, *cf* Eng 'sympathy,' which etymologically means the same thing उपरत—ceased to exist, ended

P 90 गुणा विभवाश्च–She means–Where there are merits like generosity, compassion, &c, wealth cannot long remain You can have either the one or the other अपेयेषु etc —i e those whose wealth is not spent in charity or in relieving the distress of the poor, are those who have considerable wealth तालवृन्तक गृहाण—This shows her extreme regard for Charudatta and indicates the further development of her love for him

कुत स धनिक—The phrase, as observed by Dr Ryder, is intended to be ambiguous It means–(1) Where is that creditor (of yours, i e Mathura) ? (2) How can he be rich when he has spent much in charity ? "The shampooer is shrewd enough to see that it is the hidden meaning which really interests Vasantasena, and answers accordingly" Ryder. सत्कारधन—Hospitality to others, i e public esteem arising from

it, is the wealth of a good man, and that wealth is everlasting. *Cf* for the idea युक्तं प्रजानामनुरञ्जने स्यास्तस्माद्यशो यत्परमं धनं वः । Uttar I 11 स पूजाविशेषमपि जानाति—He also knows what distinguished honour is, *i e* comes to be highly esteemed, receives special honour, अतो भवती अपि सत्कार्या मम इति भाव । य पूजयितु-मपि न जानाति *v l* (does not know how to honour others)–In this case the last quarter must be read as a rhetorical question–स पूजाविशेषमपि जानाति । न जानात्येव, does he know what special honour is? He does not The com gives the metre of this as मात्रासमक, but it is वैतालीय in which the first and third quarters have 14 syllabic instants, and the second and the fourth 16 The last two lines are irregular In the last line शे must be read as a short syll In the third line ण जाणादि makes the metre irregular, or दि must be read as a long syllable See Appendix on Metres सवृत्ति — With means of maintenance, *i e* wish settled wages or salary चारित्र्यावशेष.—*i e* when reduced to perfect penury

P 92 मुषितोऽस्मि–While Vasant and Samva are thus conversing, Mathura with the gamester comes to Vasantasena's door and purposely cries loudly to attract attention

विसंष्ठुलतया—the unsettled state or the shaky condition of, where safety is uncertain विसंष्ठुल not stable or firmly fixed तस्य भाव तया The meaning is—It is natural that servants should wander about in search of support when they find their master's position uncertain or find him unable to support them, so I must help this man. J. V 's alternative explanation of this, *viz* ' यदा तिर्यञ्च पक्षिणोऽपि स्वाश्रयस्य नाशे अदर्शने वा तमन्वेष्टु यतन्ते तदा मानवयो-रनयो (सभिकद्यूतकरयो) स्वजीविताश्रयीभूतस्य एतस्य नष्टस्याधमणस्य अन्वेषण युक्तमेव," is far fetched and quite out of place कस्य—goes with जल्पसि ०दुर्विनीतेन–रते दष्ट अत एव दुर्विनीत immodest or ill mannered (as it betrays your lovesports), or it may mean 'obstinate,' and so, bitten in lovesports Some take it in the sense of दुदर्शन, 'unseemly in appearance ' कटाक्ष —a side glance , कट गण्ड अक्षति इति कटाक्ष । कर्मण्यण् Mathura's addressing the maid in this way indicates the loose character of these gamblers

ईदृशानि—*i e* नास्ति मम विभव इति that you have no money She means—Gamblers ought to be courtesans' men, since they earn money by easy means

P. 94 भूत —fulfilled, redeemed. परिजनहस्तगता—Passed

into the hands of, i e learnt by, as a return for her favour he offers to teach the art to her servants, as it would be most useful to courtesans "The phrase is one of exaggerated courtesy Mistress, if it may be, then let this art remain in the hands of a servant (of yours), that is to say take me into your service" Dr Ryder, who quotes J V in support —परिजनहस्तगता परिजनस्य पोष्यजनस्य ममेति भाव । सेवकत्वेन मामनुमन्यस्वेति भाव But this is not the sense of the passage And in J V's new edition we find परिजनस्य भवत्परिचारिकाया इति यावत् हस्तगता आयत्तीभूता शिक्षिता । त्वया अनुमन्यते चेदह भवद्गृहे कियत्काल स्थित्वा भवत्या सेविकाजनानिमामङ्गमर्दनविद्या शिक्षयित्वा स्वस्थान गमिष्यामीति भाव । यस्य कृते—She means Charudatta. 'If it is desired to be learnt, it is for his sake' This also betrays her extreme love for him शाक्यश्र०—A Buddha mendicant श्रमणक, though originally meaning any ascetic, came generally to mean a 'Jain mendicant,' and so शाक्य is prefixed to fix its meaning शाक्य or शाक्यमुनि is a name of Buddha or the last living Buddha स्मर्तव्यानि एतानि अक्षराणि— He means—If by some chance I come to be of any service to you in my character as a शाक्य०, remember that he is no other than Samvahaka, the gambler, thus saved by you अल साहसेन— The life of Bud. and Jain mendicants was looked upon with a sort of odium in those days, cf Das-Ch मम तु मन्दभाग्यस्य निन्द्यतेष अमन्ददुःखायतन &c p 75

विहस्त—Commentators vary in their interpretation of this word, and it is difficult to know what this exactly means The best way seems to be द्यूतेन मम तत् दशान्तर कृत (referring to his resolve to be a Bud mendicant) यत्सर्वस्य जनस्य विहस्त (विगत हस्त यस्मिन्), in which no man can lay his hands on me no man will get me into his clutches, for gambling has led me to renounce the world Cf Wilson—'In bidding adieu to gambling the hands of men are no longer armed against me' Another way is यत्सर्वस्य जनस्य विहस्त व्याकुलत्व सर्वस्माज्जनाद्व्याकुलत्व (the state of being harassed or persecuted by all) तत् द्यूतेन कृतम् । 'विहस्तव्याकुलौ समौ' इति काशात् । भावप्रधाने निर्देशे विहस्तत्वमिति लभ्यते विहस्त lit one without (the use of hands, hence, one not knowing what to do, perplexed, cf रामापरित्राणविहस्तयोध Ragh V 49, and lastly, by metonymy, it means विहस्तत्व But here we arrive at the meaning in a roundabout way J. V says विहस्त व्याकुल व्याकुलीकरणमित्यर्थ । अवमाननमिति यावत् L D's ex-

and that Karna called out to the scribe attached to the house to give him an iron bar, and takes वामपादेन with गृहीत्वा, द्यूतलेखक द्यूते लेखनाधिकृत पुरुषमुद्घुष्योद्घुष्य लोहदण्डग्रहणार्थमाहूयाहूय तस्मिन्ननागते इति शेष । He also takes द्यूतलेखक to refer to Samvahaka, like other commentators, and says यद्वा द्यूतलेखक तमेव द्यूतकर परिव्राजकीभूतमित्यर्थं उद्घुष्योद्घुष्य मा भैषीरिति पुन पुनराश्वास्येत्यर्थ This meaning will do, but here the difficulty is, how could Karna recognize Samvahaka in the apparent monk, in the hurry and confusion of the hour and when the shampooer was clean shaven and had his features altered ? Again, Karna was not near Vasant in the course of the conversation that took place between him and her Thirdly, Samva was not द्यूतलेखक but द्यूतकर But unless we make such a supposition, no meaning can be given to the line Perhaps Karna had often seen Samva at the gambling house and knew him so well as to recognize him at once He only calls him द्यूतलेखक instead of द्यूतकर, or this difficulty can be got over by reading द्यूतखेलक for द्यूतलेखक This conceded, the constr is—त्वरितमापणात् लोहदण्ड गृहीत्वा वामचरणेन वक्रगत्या द्यूतलेखक उद्घुष्योद्घुष्य आकारित &c I, having quickly snatched an iron bar from an adjoining shop and moving is a zigzag way before the elephant to avoid being struck by him, and calling out to the gambler to take courage, &c (He had to move in that way before the elephant in order to be able to hit a blow so as to avoid the mendicant from being struck). No other meaning can be reasonably assigned to वामचरणेन Srinivasacharya says वामचरणेन सव्यपादेन त्वरितमापणाल्लोहदण्डमायसी यष्टि गृहीत्वा । हस्तेन ग्रहणे हि नमन्त हस्ती गृह्णीयाद्विलम्बश्च स्यादिति पादेन ग्रहण &c This is anything but satisfactory Karna could have easily gone from behind the elephant to get an iron bar and taken it more quickly with the right hand Dr Ryder says--"The word लेखक is used in II 2, where it plainly has the meaning 'a (gambling) score, Stenzler's *Chhaya* is right, I think, in taking उग्घुसिअ as the representative of उद्घृष्य, rather than of उद्घुष्य The phrase then becomes simple enough "stumbling with my left foot over a gambler's score" The suddenly metamorphosized shampooer has forgotten to rid himself of his gambling paraphernalia, which he drops when attacked by the elephant" But this is supposing too much. If the shampooer had time to change his dress and take the paraphernalia of a Bud. ascetic, he had time also to put aside his gambling implements Again, the

repetition of उद्घृष्य implies a repeated effort to push aside the thing, and even supposing the monk had his score with him, it could not have been so heavy as to require such an effort to push it aside So this view is not acceptable

विषमभरा०—Pressed down with unevenly placed load

मदगन्धेन—For his nose was still stuffed up with the strong odour of the elephant's ichor इव नाम—The custom of marking garments with the owner s name is again referred to in the eighth Act in Sakara's speech (अथ वा नामाङ्कित एष)

P 100 इतिवाचयित्वा &c —She had done the same before 'दत्त किमपि कान्तेन धृत्वाऽङ्के मुहुरीक्षते' इत्यादिवचनात् अत्र कान्तत्यक्तवस्त्रग्रहणमनुरक्ताया अनुरागप्रकटनार्थम्। J. V साम्प्रत—now that he got a reward far costlier than the mantle अलिन्दक—अल्यते भूष्यते इति अलिन्दकः , fr. अल् and aff इन्द (किन्दच्), अलिन्द एव अलिन्दक a dais near a door Also written as आलिन्द दक

ACT III

As the play is a Prakarana, this Act is not introduced either by a Pravesaka or a Vishkambhaka It is meant for the introduction of the thief Sarvilaka, who takes a prominent part in the revolution which forms the underplot of the play It is introduced by the direct entrance of Vardhamanaka, Charudatta's servant, who indirectly refers in the first sl. to Aryaka, the hero of the underplot and prophesied to be the king of Ujjayini, and to Palaka its present king The theft committed is also necessary for the further development of the plot, and serves the purpose of introducing Dhuta, Charudatta's wife, as one entirely devoted to her husband, ready to sacrifice anything to uphold his fair name

P 102 सुजन खलु &c —Here he refers to his master Charudatta who though poor was lovėd by his servants द्रव्यगर्वित — गर्व अस्य सजात असौ गर्वित । द्रव्येण गर्वित द्रव्यगर्वित दुष्कर —hard to please or serve This is a reference to Sakara, see X 52

योऽपि स्वाभा०—Here he refers to some of the innate virtues of Charudatta, which being carried to excess turn into faults, such as kindliness of heart, liberality of mind, courtesy, &c

[Readings in the foot note —] कुभृत्यपालक—Here कु has a diminutive force, the protector of even ordinary servants, i e who does not deprive poor men in his service of food, although they happen to be men of no ability अप्रभुरपि—Although not a man of power लक्ष्मीविभवा०—Propped up by the power of wealth, having great wealth and hence द्रव्य० or लक्ष्मीविभवैरव०—resorted to, served by rich men त्रपुषस्य—of cucumber तिक्त—bitter तिक्त in other cases means unwelcome, unpleasant, or uncovetable, and an object of disrespect, respectively Omit the न after तिक्ता प्रथमकाल—at first, असती—immodest, सा सतीत्वे (when acting like a woman of family) गर्वति feels proud, प्रथम दीर्घमञ्चल आच्छादयति (which modest women do)

P 104 गान्धर्व—Music (गन्धर्वस्य इद), the Gandharvas being the heavenly musicians, the science of music is named after them.

(गान्धर्व वेद) रेभिलेन--Rebhila, it seems, was a friend of Char, being a सार्थवाह like himself and an expert singer, see p 152 where he is spoken of as a friend of Sarvilaka also, since the latter sends his wife to his house

वीणा—A lute*, said to be invented by Narada, it had seven strings (see *infra* V 11.), and it is therefore different from the modern *Tambura* असमुद्रोत्थितं रत्न—He raises Vina to to the high level of the fourteen jewels churned out of the ocean, given in the following well-known sl—लक्ष्मी· कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गाव. कामदुघा सुरेश्वरगजो रम्भादिदेवाङ्गना । अश्व सप्तमुखो विष हरिधनु शङ्खोऽमृत चाम्बुधे रत्नानीह चतुर्दश प्रतिदिन कुर्यु सदा मङ्गलम् ॥ The poet is fond of such an expression, *cf* द्यूत हि नाम पुरुषस्यासिंहासन राज्यम् p 78

उत्कण्ठितस्य—one longing for the company of his beloved सकेतक—A lover who makes an appointment for meeting at a particular time स थापना—The means of composing or steadying the mind *Cf* Megh II 26, 27 रक्त—A person deep in attachment

भाव०—भावो विद्वान् Ak, used as a title of honour काकली—a low soft tune नस्या—a rope or rein passed through the nose of drift cattle वृद्धपुरोहित—who also repeats the *mantras* in a low tone

सुष्ठु &c—The encomium bestowed a second time on Rebhila's singing shows that Charudatta was exceedingly pleased by it

रक्त—Full of passion समं—smooth, with the musical tunes well-balanced These terms may also have their technical sense as given in the Naradasiksha (which enumerates ten special merits of गान)—तत्र रक्त नाम वेणुवीणास्वराणामेकीभावे रक्तमित्युच्यते, *i e* in perfect harmony with instrumental music मधुर नाम स्वरभावोपनीतललितपदाक्षरगुणसमृद्धम् । व्यक्त (स्फुट) नाम पदपदार्थविकारागमलोपकृत्तद्धित. विभक्त्यर्थवचनाना सम्यगुपपादन, *i e* having grammatical purity भावान्वित—emotional, *lit* accompanied by the manifestation of internal feeling ललित—graceful, मृदुपदवर्णस्वरादियोगात्सुकुमारम् अन्तर्हिता &c—He means—The voice of the singer was

* "A description of it may be found in the first volume of the *Researches*, it is an instrument of much sweetness and compass, but has little power," Wilson

so soft, melodious and attractive that one would think it was some female disguised as Rebhila that was singing

P 106 स्वरसङ्क्रम—The proper succession of notes, cadence मृदुगिर–qualifies तस्य Some suggest that it may be taken as an obj to शृण्वन्, but it has no propriety, it also breaks symmetry श्लिष्ट–harmoniously blended मूर्छनान्तरगत, तार and मृदु qualify both स्वरसङ्क्रम and तन्त्रीस्वन L–D is inaccurate in saying इद विशेषणत्रय तन्त्रीस्वनस्येति बोध्यम् मूर्छना—The gradual or duly regulated rising and falling of sounds (conducting the air and the harmony through the keys in a pleasing manner, or passing from one key to another) The Sl quoted by L–D (see com) gives the definition of ग्राम, for Malli on Sis I 10 quotes the Sl, though he gives the last half as तथा स्वराणा सदोहो ग्राम इत्यभिधीयते ॥ Malli quotes the Def of मूर्छना as क्रमात्स्वराणा सप्तानामारोहश्चावरोहणम् । सा मूर्छेत्युच्यते ग्रामस्था एता सप्त सप्त च ॥ For further information see Malli 's com on the above Sl °न्तरगत—the voice passing from one *murchhana* to another तार—high–pitched हेलास°—हेला has a technical meaning (see com), 'restrained from straying into a wrong note' राग°—repeated through enthusiastic fondness or passion for music *Cf* with this व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना &c Nag I 14, and अङ्गैरन्तर्निहितवचनै सूचित सम्यगर्थ Malav II 8 रथ्याविभागा—the branches of the streets

अस्त व्रजति—This must be the half moon of the eighth day, as it was a little after midnight that Char came home This mention of the setting of the moon, which is necessary for Sarvilak's introduction, shows that there is an interval of about fifteen days between the events of the last Act and those of this, see Introd Time-Analysis पादौ धावितु—The custom of washing the feet on coming home still obtains among the Hindus "It was equally the practice of the Greeks, thus *Philocleon* in the *Wasps*

"Next my girl, sprightly nymph, brings her napkin and lymph,
Feet and ankles are quick in ablution "

अल सुप्तजन &c—This shows Charudatta's tenderness of feeling towards his servants, and also brings out the nobility of his mind. *Cf* for the use of अल with the Inf अलमात्मस्तव कर्तु Pancharatra II, and अलमात्मान खेदयितु Veni II p. 43

P 108 यथा डुण्डुभ—Vidu humourously compares himself to a *dundubha* for which nobody cares, so he being a Brahmana

without the qualifications of one, deserves not such regard from anyone निद्राचौर—It did not allow him to sleep comfortably, as he had to guard it carefully during the night नापहरति—This is meant to serve as a precursor of Sarvilaka's entrance on the stage अभ्यन्तरचतुःशाल—i e where Charu.'s wife kept her ornaments Charu, who had great regard for his wife, would not like the idea of having the ornaments worn by a public woman kept in a spot where his own wife placed hers, and hence he says अल &c

ललाटदेशात्—The first impulse to sleep is felt in the forehead, old age also is metaphorically said to come over a man from the forehead, as its first sign, the greyness of hair is first observed round the forehead *Cf* the well known sl कृतान्तस्य दूती जरा कर्णमूले समागत्य वक्तीति लोकाः शृणुध्वम् । &c The sl occurs in the Charu with the readings अदृश्यमाना and मनुष्यवीर्यम्

P 110 परिणाह—'bulk', implies hugeness of body शिक्षा—training in the art of thieving कर्ममार्ग—an opening or breach in the wall, a technicality of thieves निर्मुच्यमान—being left by the slough or outer skin, *i e* casting off his slough जीर्णतनु—*v l* In this case निर्मुच्यमान must be taken in an active sense, as the pres part of the root मुच् A' being included in the list of roots of the 4th class This sl is the same as Charu III 5

नृपतिपुरुष &c—In this sl the night allowing him to do his work under cover of dense darkness is compared to a mother The comparison may not be stretched beyond this If necessary, however, the epithets may be made applicable to both नृपतिपुरुष—(1) the city-guards, (2) king's officers प्रचार—(1) movements, treadings, (2) course of conduct परगृह०—For comp see com दूषण—(1) despoiling of, committing a theft in, (2) परगृहदूषण bringing great disgrace to the family घनतिमिर० भावा (1) things, (2) feelings घनपटलतमोनिरुद्धतारा *v l*—घन thick पटल mass यस्य तादृक् तम तेन निरुद्धास्तारा यस्या in which the stars are obstructed, *i e* hidden by the dense darkness, or घनपटलेन तमसा च by the mass of clouds and darkness But this reading does not give a good meaning as applying to the mother The other meaning is—'whose pupil (तारा) is obstructed, *i e* obscured, by the darkness caused by dense opacity, or obstructed by cataract and blindness' But this has no propriety There is some objection to the comp एकवीर, strictly the proper form

is वीरैक, by पूर्वापरप्रथम...मध्यमवीराश्च Pan II 1. 58 So this should be taken as irregular कथमेकवीर इति। पूर्वकालैकेति (by this the form should be एकवीर) बाधित्वा परत्वात् (the first Sutra being overruled by this, which is subsequent) समासे वीरैक इति स्यात्। बाहुलकाद्भविष्यति। Sid Kau The alternative explanation suggested in the Manorama and the Tattvabodhini is एकेषु वीरयते इति In the present case we may take the comp as एक असहाय वीर दूषयामि—Injure, spoil, *i e* make a hole in it.

P 112 काम &c —काम 'I grant that', this particle is used when the speaker gives his consent unwillingly, or not fully. वर्धते—gains ground is better accomplished This gives the हेतु of its being called नीच. वञ्चनापरिभव —insult in the form of deception, or वञ्चनया परिभव getting the better of them by deception वचनीयता—a censurable deed मार्गो ह्येष *scil* gaining one's end by foul means नरेन्द्र०—सौप्तिक from सुप्त + इक (ठञ्), see com , that which belonged to, hence happened in, sleep Sar means—When a great warrior like Asva slaughtered sleeping kings, it would be no heinous crime to commit a theft When almost all the warriors on the side of the Kauravas were killed and Duryodhana lay mortally wounded, Asva one night saw an owl quietly killing its enemies at night while they were in sleep This furnished him a hint as to what was to be done, and he at night stealthily entered the camp of the Pandavas while they were absent from it, killed their sons, and also slaughtered Dhrishtadyumna and Sikhandin and then went away. See A Dic The sl occurs in the Charu. with the variants विबुधा सुप्तेषु यद्वर्तते विश्वस्तेषु हि...शौर्यं न कार्कश्यता। वचनीयताऽपि तु मार्गश्चैष.

दर्शनान्तरगत —standing within range of sight, easily visible. कराल — unevenly formed, rough, or wide P takes दर्शनान्तरगत' in the sense of 'according to the principles of, or as found in the special science of, thieving, and कराल in that of 'not opposed to or against the direction of science' But this is far fetched He merely means—'where the breach will not easily attract the attention of policemen,' while he is in the house लोष्टककृश— Properly कृशलोष्टक, so this must be taken as a comp of the आहिताग्नि class स्त्रीजन० न भवेत्—The Sastra advises thieves to avoid the sight of women, for, women being light in their sleep might at once raise an alarm on beholding a thief, and no violent

hands can be laid on them The sl occurs in the Charu with the readings—छेदादशब्दो भवेत् भित्तीना क्व नु दर्शिनान्तरसुख , चलेष्टककृश, कुत्र स्त्री० स्वन्तश्च यत्नो भवेत् ॥

नित्यादित्य &c —Arghyas were offered to the sun every day at his rise, and water thrown on the ground near the wall, which was thus weakened by being constantly moistened मूषिकोत्कर—rubbish thrown up by the mice, उत्कीर्यते इति उत्कर fr कृ and aff अ (अप्) स्कन्दपुत्राणा—In such cases पुत्र has the sense of 'a pupil or follower of,' here 'thieves,' the devotees of Skanda *Cf.* भरतपुत्र an actor Strangely enough Skanda, the elder son of Siva, is regarded like his mother Chandika, as the patron-deity of thieves, resembling in this respect the Grecian Mercury, and St Nicholas of England सिद्धि०—*viz* the discovery of a suitable ground for the breach कनकशक्ति —The wielder of the golden spear (Sakti is a kind of weapon), Karttikeya. See, however, next page

P 114 पद्मव्याकोश &c —The first two lines mention the names, which are self-explanatory, of the seven kinds of breaches to be made in a brick wall पद्मव्या०—*i e* having the shape of a full-blown lotus बालचन्द्र—crescent shaped वापी—round like a wall विस्तीर्ण—oblong in shape स्वस्तिकं—of the shape of a *Svastika* (a kind of auspicious diagram) *i e* with a large gap in the centre with five triangles all round शिल्प—architectural skill In the Charu the names are differently given, *viz* सिंहाक्रान्त पूर्णचन्द्र झषास्य चन्द्रार्ध वा व्याघ्रवक्त्र त्रिकोणम् । सधिच्छेद पीठिका वा गजास्य-मस्मत्पक्ष्या विस्मितास्ते कथ स्यु ॥

विषमासु कल्प०—Hard structures, buildings so constructed as to keep off thieves or to baffle their attempts at house breaking कल्पनासु does not mean 'creations of breach' दोषाश्च मे वदति—People have pointed out my faults It seems from this that in his previous thefts Sar had tried the other kinds of breaches and was found fault with He, therefore, thinks of the *Kumbha* kind now This Sl occurs in the Charu with the readings—अद्यास्व भित्तिषु .. च्छेदात्सभासु सकृदर्पितकाकलीषु । काल्य विषादविमुख प्रतिवेशवर्गो . वदतु कर्मसु कुमारकार्त्तिकेयाय—Karttikeya in his military character resembles the Grecian Mars Although the son of Siva, he is variously called as Karttikeya, Sarajanman, Agnibhu, &c For the story of his birth see A Dic He led the divine army against the powerful demon Taraka whom he slew, and so is named सेनानी He is called Kumara because of his vow ever to

remain a celibate. He is worshipped by the people for the recovery of stolen property And it is for this reason perhaps that thieves paid their homage to him, though he slowly lost his character as the patron of thieves afterwards In the Charu Sajjalaka says–नम खरपटाय । नमो रात्रिगोचरेभ्यो देवेभ्य .

नम कनकशक्तये &c --Some think that Kanak, Bhaskaranandin and Yogacharya are three writers on, and the teachers of, the art of thieving It seems, however, from the epithets कनक०, ब्रह्मण्य० and देवव्र०, that Karttikeya himself is meant again, a double salutation being due to him on account of his being the परमगुरु ब्रह्मणि साधु ब्रह्मण्य favourable to the Brahmanas or the Vedic law, स चासौ देवश्च देवव्रत--देवाना व्रत यस्मिन् fit to be worshipped even by the gods, or it may mean 'whose law is divine (Vedic).' योगाचार्य—The reputed author of a treatise on the black art The Das-Ch attributes the authorship of the standard work on house-breaking to Karnisuta, see p 76 योगरोचना--a magic ointment. योगेन साधिता रोचना योगरोचना, योग in such cases means 'having magic virtue,' *cf* योगचूर्ण, योगवर्ति &c समालब्ध--anointed or besmeared with प्रमाणसूत्र--प्रमाणार्थं सूत्र a measuring tape or thread For the implements of a thief *cf* बद्धतीक्ष्णकौक्षेयक फणिमुख (a hoodshaped instrument for digging) काकलीसदशकपुरुषशीर्षकयोगचूर्णयोगवर्तिकामानसूत्रकर्कटकरज्जुदीपभाजनभ्रमरकरण्डकप्रभृत्यनेकोपकरणकयुक्त &c, Das-Ch II p 77

सप्रयोगान्—the fastenings of, the sacred thread serves as a cord for loosening bracelets &c उद्घाटक—The opener of, *i e* by helping in the operation. यन्त्रदृढे—held fast by a bolt or latch &c परिवेष्टन--a ligature, a tourniquet

P 116 स्वस्थ --स्वस्मिन् (one's original state) तिष्ठतीति, restored to health शिखा प्रदीपस्य &c--Here we have a fine simile As soon as he made a small opening in the wall, the reddish yellow light of the lamp burning inside streamed through it and lay on the ground surrounded by darkness, and looked like a streak of gold on a black touch stone प्रतिपुरुष--A dummy or effigy of a man (probably the head only see the quotation from the Das-Ch. above) made of wood, straw or some such material, to be first inserted in the hole for ascertaining if any of the inmates of the house were awake Such a precaution was necessary for a thief, for in case some one was awake in the house the dummy would be caught and the thief would escape

प्रतीक्ष्य—Having waited, that is 'gently,' or, पृष्ठेन प्रतीक्ष्य may mean 'looking behind, to see if any body was coming' लक्ष्यसुप्त–pretending to sleep, feigning sleep, as opposed to परमार्थसुप्त त्रासयित्वा—Disturbing or frightening them, by raising a sword before them, or holding the lamp before their eyes, and so on

शङ्कित—शङ्का अस्य सजाता असौ, i e betraying fear सुविशद— quite distinct, showing that the respiration is free तुल्यान्तर— (the inhalations and exhalations) happening at equal intervals, regular (being natural) स्वप्नान्तर वर्तते v l –the subj is निश्वास, goes on in sleep (looks like that of a man in deep sleep) विकला— partially open (विगता कला यस्या) स्रस्त &c —See com स्रस्त— relaxed शिथिल—lying loosely This sl is found in the Charu with the readings—विषमस्तुल्यान्तर जायते गात्र सधिषु दीर्घतामुपगत . दृष्टिर्गा० चपल पक्ष्मान्तर जायते दीप चैव ..दभिमख स्याल्लक्ष्यसुप्तो यदि ॥

दर्दुर—a kind of flute वंशा —Bamboo pipes, windinstruments पुस्तका —images or dolls made of wood, cloths &c useful for being exhibited, मृदा वा दारुणा वाऽथ वस्त्रेणैवाथ चर्मणा । लोहरत्नै कृत वाऽपि पुस्तमित्यभिधीयते ॥ *Cf* पुस्तकमय्यपि इन्द्रजालमाचरति Kad p 174 The *mas* gender is irregulas भवनप्रत्ययात्—Through belief, i e expectation created by the grand appearance of the building

P. 118 तन्ममापि नाम शर्विलकस्य &c —This passage is misunderstood by Dr Ryder The meaning is–'Can any treasure be hidden to me, Sarvilaka (such an adept in the art of thieving)? That is, 'I can find out any hidden treasure by my art' Nearly the same expression occurs at p 120 *Cf* for a similar construction– आ ममापि नाम दुर्योधनस्य शङ्कास्थान पाण्डवा Veni II p 50, or ममापि नामाश्वत्थाम्न अनिमित्तानि समरगमनविघ्नमुत्पादयन्ति । *Ibid* III p 59. न स्फारीभवति—does not expand or multiply, a *chvi*-formation According to the treatise on house-breaking, enchanted seeds, when scattered on the ground, expand or multiply where there is a treasure buried underneath

उत्स्वप्नायते—Talks in sleep, a Denom. Atm fr. उत्स्वप्न, उद्गत प्रलपितादिना प्रकटीभूत स्वप्न यस्य स उत्स्वप्न स इवाचरति । अन्ये तु सान्द्रनिद्रित एव जनो यत्र जल्पत्याक्रोशति हसति रोदिति विपरिवर्तत उत्तिष्ठति च स उच्यते उत्स्वप्न इति । स्वप्नविशेष इत्यर्थ । अत एव उत्कृष्ट स्वप्न उत्स्वप्न इत्यवयवार्थोऽपि सगच्छते इत्याहु । Srinivasacharya

भो वयस्य &c —The thought of theft was uppermost in the mind of Vidu. when he went to bed, and so he thus raves in his

sleep लघुत्वात्—Being weak-minded, through timidity जर्जरस्नान०—A tattered bathing garment. This belonged to the Vidu, and so he asks for it when Vas comes to see Char गोब्राह्मणकाम्यया—काम्या desire Here the word must not be formed by affixing काम्यच् to ब्राह्मण (like पुत्रकाम्या, see Ragh. I 35), as that will mean 'desire for a Brahmana', but by deriving the word काम्या separately from कम् and aff य The desire of a Brahmana and a cow must not be disregarded, both being objects of veneration One disappointing them is guilty of great sin See com In the Char Vid says—मम ब्रह्मत्वेन शापितोऽसि यदि न गृह्णासि। Hence Sai says अनतिक्रमणीया भ० etc अथवा—'or rather, I shall not take it,' so this has the force of 'but' here अस्ति—is used here as an introductory particle. आग्नेय —अग्ने अय that deals with (*i e* extinguishes) fire

P 76 यात्वैव—The reading यात्येव will require च after विचरति The other reading has no propriety. भद्रपीठ—name of the insect ब्राह्मणकुले कृतमन्धकार—That is—I have tarnished the fair of my family by this foul deed न धिक्कृतमन्ध०—*v l* I did not despise this darkness, *viz* the foul deed अप्रतिग्राहकस्य—A Brahmana who does not accept a gift is considered as honourable, *cf* प्रतिग्रहसमर्थोऽपि नादत्ते य प्रतिग्रहम् । ये लोका दानशीलाना स तानाप्नोति पुष्कलान् ॥ Yaj S I 213 प्रतिग्रह brings on loss of Brahamanic power, *cf* प्रतिग्रहेण ह्यस्याशु ब्राह्म तेज प्रशाम्यति । Manus IV 186 प्रणय करोमि—I will gratify his request, for this meaning of प्रणय, *cf* नार्हसि त्व सबधिनो मे प्रणय विहन्तुम् । Ragh II 58, *supra*, I 45, and *infra*, after VII 6 अग्रहस्त—अग्रश्चासौ हस्तश्च । Karm comp, in a Karm there must be सामानाधिकरण्य, as in the case of नीलोत्पल, both being identical But हस्त and अग्र are not identical, however, they may be so regarded through their relation of अवयव (a part) and अवयवी (the whole of which it is a part), *cf* Vamana हस्ताग्राग्रहस्तादयो गुणगुणिनार्भेदाभेदात् । (तत्र भेदात् हस्ताग्रादय । अभेदादग्रहस्तादय), Ala Sut V 2 20

P 120 महाब्राह्मण—said in joke, see *supra*, p 48. अनिर्वेदित &c—The commentators take this in the sense of 'undecided', नितरा वेदित निर्वेदित न निर्वे० अनिर्वे०, poverty in which one's valour remains undecided, as to the doing of a thing good or bad But the usual sense of निर्वेद is 'disgust for, objection', so it seems better to take अनिर्वदित in the sense of 'in which prowess does not feel disgust at doing even a censurable thing,' poverty forces a man to exert his strength even in doing a reprehensible act,'

this explains why he says धिगस्तु &c , the second half also is in better accord with this explanation अनिर्वेदित० v l —which does not allow one to display one's power It is difficult to see how some commentators derive the meaning अगणित from this This sl occurs in the Charu with the readings अनिर्वेद च यौवनम् । यदिद दारुणं

ममापि मान—That is, are they of any account to me, does Sar care for these ? *Cf supra* p 118, l 2

क्रमणे—In jumping over, or, in climbing ग्रहालु०—see com , in seizing and tearing to pieces सुप्तासुप्त०—i e in seeing whether a man is fast asleep or only lightly sleeping.

माया—magic, or, the power by which one creates fantoms or illusory forms, or this may mean 'the yaugic or willpower by which one can create things,' *cf* for this sense माया-विकल्परचितैरपि ये तदीयै &c Ragh XIII 75 रूपशरीर &c.—changing the features, distorting the body, changing the dress, &c in such a way as not to be recognizable by others डुडुभ (or—म)-Perhaps this is the same as डुण्डुभ that has occurred before, see p 108 It is a very tenacious reptile and remains fast-stuck to something when an attempt is made to drive it away Here various senses are attributed to it, *e g* झटिति छिद्रान्तरप्रवेशपटुर्गृहगोधिका (a lizard) स्वात्मरक्षासमर्थ सरट (a chameleon, सरडा or घोरपड in Marathi), अश्वतर (a mule) &c But these senses are conjectural. The Sl occurs in the Charu with the readings प्लवने वृकोऽपसरणे श्येनो गृहा-लोकने निद्रा सुप्त० ससर्पणे । माया वर्णशरीरभेदकरणे. सकटे च तिमिर वायु

भवनावलोकने—in kenning or inspecting the ground to find a place for hiding in

P 122 चौर कर्तयित्वा—Vidu , not knowing that Rad was really serious, speaks in a jesting vein, as is usual with him

हताश—हता आशा यस्य (one whose hopes are frustrated (on account of their wickedness), this has become slang for 'you cursed or wretched fellow' अहो दर्शनीय &c —Mark the nobility of Charu 's mind Instead of getting agitated he praises the art of the robber शिरसि तनु —Because the breach was of the form of a *Kumbha* असदृशजन०—सप्रयोग action, operation Charu thinks that the noble edifice was, as it were, afraid of the insult it would receive by being touched and worked upon by an improper man

वेदितवान्—Properly this should be विदितवान्, so this must be taken as the Act p p of विद् cau in the primitive sense (स्वार्थिकणिचि निष्ठाया रूपम्) Charu means—Since the people inside the house were in sound sleep, and nobody woke up while he was going on with his work, he ought to have known that there was nothing in the house and gone away, since he proceeded with his operation, he must have been a stranger

सन्धिच्छेदन &c—He must have long toiled at the breach and gone away disappointed सुहृद्बुध &c—This brings out the extreme magnanimity of Charu, some may perhaps call it a mistaken notion of dignity But it is not so Charu is not to be judged by the ordinary criteria of judgment The poet wants to paint his character as that of a man of exceptional generosity that feels for others, and he has already told us that his hero lived for others *Cf supra*, I 48, and किं बहुना दक्षिणतया परकीयमिवा-मानमवगच्छति । p 88

P 124 तुलयिष्यति—Will regard me as equal to that, *viz.* the act of appropriating the deposit, have a low opinion of me, see *supra*, note on तुलयमि p 20 तूलयि०—*v l* will think lightly of me (तूलमिव लघु करिष्यति) शङ्कनीया—*Cf supra*, पाप कर्म च यत् &c. I. 36 निष्प्रतापा—निर्गत प्रतापो यस्या in which one's power or greatness is lost sight of, and hence शङ्कनीया This Sl occurs in Charu with the reading शङ्कनीया हि दोषेषु निष्प्रभावा

प्रणय (अर्थेषु)—a desire to possess नृशसेन—The word is appropriately used here, 'one who wants to do injury to men' नृन् शसति इति, fr शसु हिंसाया, कर्मण्यण्

P. 126 अपलप्—To talk away or hide by talking, hence, to deny the knowledge of अहमिदानीं &c—is a question प्रतिक्रिया—the repayment of, the equivalent value in money of आर्यधूतायै &c—This speech must be स्वगत

वरमिदानी स &c Mark how tender hearted Dhuta is She has the same apprehension as her husband that people might take a wrong view of the incident She would rather have her husband suffer bodily than in character In the *Charudatta* we do not find this noble sentiment expressed पुष्करपत्र &c—The water lying on a lotus-leaf is taken as a type of unsteadiness, *cf* नलिनीदलगतजलमतितरल Mohamudgara दरिद्र &c—Fate takes a sort of cruel pleasure in more readily depriving poor men of their money इय च मे एका &c—In the Charu Dhuta first touches her

ears, hoping to find some ornament there, but not finding any she says—किमिदानी करिष्यामि । भवतु । दृष्टम् । मम ज्ञातिकुलाल्लब्धा शतसहस्रमूल्या मुक्तावली । तामप्यार्यपुत्र शौण्डीरतया प्रतीच्छति । [Perhaps a न is wanting here] अतिशौण्डीरतया—On acconnt of his very great nobility or magnanimity, loftiness of spirit *Cf* for this sense शौण्डीर्यं धृतिविनय दया स्वपक्षे &c Panchar II 54 The word शौण्डीर is of rare occurrence in later plays, but occurs in the plays of Bhasa, and in ancient works like the Ramayana

P 128 पुरस्तान्मुख —With the face turned to the east, for a religious gift (दान) is to be received with the face turned to the east पौरस्त्या० *v l* —पुरो भवा पौरस्त्या दिक् the east, दक्षिणापश्चात्पुरसस्त्यक्, त्यक् (त्य) is added to दक्षिणा, पश्चात् and पुरम् in this sense

रत्नषष्ठी—So called because a jewel is to be presented to a Brahmana on that day यथाविभवा०—यथाविभवस्यानुसार—following, *i e* according to, one's own means प्रतिग्राहयितव्य—प्रतिग्रह कारयितव्य should be made to accept a gift In the Char Dhuta says—सर्वसारविभवेन ब्राह्मणेन स्वस्ति वाचयितव्यमित्येषोऽस्यागम । तस्य कृते—may mean—(1) तस्य व्रतस्य कृते for the completion of that vow, or (2) तस्य ब्राह्मणस्य कृते for the sake of, on behalf of, that Brahmana meaning thereby Charudatta This is the sense intended here There are certain gifts which mav be given by the wife to her husband (as to a Brahmana), and a religious gift cannot be refused Dhuta uses this device, as Charudatta would not have taken that jewel necklace from her to be given to Vasant. in exchange for her ornaments His sense of honour would not have allowed him to do it But when the necklace became his property he could use it in any way he liked She could not have given it to Maitreys, for in that case Charudatta would not have accepted it from him also; for that would have been charity So the plan adoped by Dhuta was the only way out of the difficulty

मा खलु मा लज्जिता &c — Which would happen if Charu would refuse to accept the gift She therefore requests Maitreya, so to manage it that Charu would accept the gift

वैक्लव्यात्— Through mental weakness अकार्यं—Charu fears that Vidu might put an end to his existence rather than behold his friend disgraced Hence in agitation he calls out to him

सदृशदार०—In the Charu we have सदृशकुलदार० ब्राह्मणी—Charu does not say धूता, as it is against Hindu etiquette to utter

the name of one's wife अस्मि दरिद्र —In the Char we have हतोऽस्मि

अर्थत पुरुषो नारी—For it is the man who gives riches to his wife or relieves her wants, but when a woman does that the relation is reversed The sl. occurs in the Charu with the first line read as मयि द्रव्यक्षयक्षीणे

विभवानुगता—Following me in the vicissitudes of fortune i e loving me equally in prosperous or adverse circumstances Or this may mean 'rich' (विभवेनानुगता) यद्—which three

P 130 महत् प्रत्ययस्य—Great because she trusted me although poor The sl occurs in the Charu with the readings य समालक्ष्य . कृतस्तया । प्रत्ययस्य प्रदीयताम् ॥ This is repeated in Act V, (sl 7). ०शरीरस्पृष्टिकया—Touching the body gives greater solemnity to an oath and makes it inviolable So in the Veni गच्छ जयधर अस्मच्छरीरस्पृष्टिकया शापितेन भवता &c Act VI 153

परिवादबहुल०—परिगतो वाद· परिवाद or परी०, what is talked all round or over again; hence a slanderous talk, an ill report, here accusation, blame परिवाद एव बहुल दोष, on account of the serious fault of its giving rise to an accusation Or परिवादस्य बहुल many-sided दोष, on account of the many evils of idle gossip (which I wish to avoid) रक्षां—its preservation (from the public gaze), i e its being made or filled up, J V also (in his new ed) says रक्षा रक्षण स्वस्वरूपेणावस्थापनम् । सधिमपूरित रक्षितु न शक्नोमीत्यर्थं Here रक्ष् has the sense of 'to keep away or conceal from,' as in दर्शनपथाद्रक्ष्यते Rat I, or *infra*, सखीजनादुपहसनीयता रक्षामि p 134 रक्षा not being understood in this sense has puzzled some interpreters and led them to propose strange readings and far fetched interpretations Thus some propose to read नयस्य as one word, in this case we should read रक्षान् for रक्षा, while others propose नृपस्य रक्षान् In both cases the meaning is—I wish to avoid the policemen, who else would be busy with it and make the matter public This will be clear from the following extracts from Dr Ryder's long note on this—" The words न यस्य रक्षा are difficult of interpretation This difficulty doubtless explains the presence of the variant नृपस्य रक्षान्, which Stenzler adopts It is easy to see how न यस्य रक्षा might be altered by a puzzled reader into नृपस्य रक्षान् The commentators give little help P and L. D are silent J V [3rd ed] has यस्य सधे रक्षा न परिहरामि न त्यजामि । सततमेव सधि रक्षामीत्यर्थ This reads almost like nonsense, for it makes the second half of the verse contradict the

first half, the last thing which Char desires is the preservation of the breach The Calcutta com [of Ramamaya] is hardly more successful, यस्य सधे रक्षा रक्षण स्वरूपेणावस्थानमिति यावत् न परिहरामि नोपेक्षे । सधिं रक्षितु न शक्नोमीत्यर्थ Here the explanation of रक्षा as "the preservation (of the breach) in its present form" is ingenious enough, but the com is forced to give to न परिहरामि a meaning exactly the reverse of that which the phrase should have Surely न (सधे) रक्षा परिहरामि must needs mean "I do not avoid the preservation (of the breach) in its present form," which is precisely the opposite of what the speaker wishes to say.. .. Obviously, the trouble lies in the न The clause becomes plain enough if we read नयस्य The verse may then be translated " I avoid the preservation of justice " He means to say " Scandal is such a dreadful evil that I am justified in departing from the course of conduct which strict justice demands "

अकृपणशौण्डीर्यं—Strictly, the meaning is अकृपण not a little **शौण्डीर्यं** pride or dignity यस्मिन्कर्मणि, see com, ' in a very noble way, with great dignity,' while the speaker's intention seems to be ' in a noble and yet becoming way,' but then we should expect अकृपणशौण्डीर or अकृपण सशौण्डीर्यम् **भो दरिद्र किं** &c —may mean—(1) ' what noble thing (किं) can a poor man say ?', or (2) 'can a poor man speak nobly?' **कृतशौच** —having purified the body by cleansing the mouth, bathing &c

ACT IV

The fourth Act opens with a scene between Vasantasena and her maid Madanika, meant to show the further development of the former's love for Charudatta The next scene consists of the meeting of Sarvilaka and Madanika This has very little to do with the general *denovement* of the plot, but serves the purpose of pointing out the first stage in the development of the under plot, *viz* Sarvilaka's determination to set free his friend Arvaka, who was put into prison by king Palaka The Act closes with the scene between Vasanta and Maitreya sent to her by Charu to hand over to her the necklace of jewels in exchange for the casket of ornaments stolen away Vasant accepts the necklace and makes up her mind to pay Charu a visit that evening

P 132 **चित्रफलक०**—Vasanta is introduced as looking intently at a picture-board on which she had drawn a likeness of her lover to beguile her longing For the device used here see com **वेशवासदाक्षिण्येन**—Vasant was not perfectly sure that the picture bore exact resemblance to the original, and thought that Mada 's answer that it was quite faithful to the original was merely meant to please her, and hence the question **य एव**—whoever, *i e* every one without exception **नानापुरुष** &c —Because courtesans have to please people of different sorts, whether good or bad, and hence to be falsely courteous

तस्य कारण—तस्य refers to the अभिरमण of the eyes and heart of Vasantasena She means-' When my lady's heart and eyes take such delight in the picture, why should the reason of it be asked ?—it must be the exact faithfulness of the picture to the original '

P 134 **सखीजनादुप०**—For in case the picture failed to represent the exact beauty of her lover, her friends, who would judge of his beauty from the picture, might ridicule her for loving a person even externally unworthy of her **सखीजनचित्तानुवर्ती**—Acting in accordance with the liking of a friend. She means-' You need not have any misgivings as to what your friends would say about your love to Charu , women are always ready to approve of the choice of their friend and to sympathize with her. So you need not be anxious on that score ' **प्रवहण**—

Although given in Amara as a synonym of कर्णीरथ (a kind of vehicle like a palanquin or *mena* borne by men on the shoulders, कर्णीरथ प्रवहण डयन च सम त्रयम् । त्रीणि पुरुषस्कन्धवाह्यस्य यानविशेषस्य Bhanuji Dikshita), it is used here in the sense of 'a sort of veiled chariot drawn by bullocks' ०साहस्रिक —सुवर्णाना दशसहस्र सुवर्णदशसहस्र तेन मूल्येन लभ्य or क्रीत ०साहस्रिक, by adding ठञ् (इक) by तेन परिजय्यलभ्यकार्यसुकरम् or तेन क्रीतम् Pan V 1 93, 37 The वृद्धि of the अ of सहस्र is irregular (दाशसाहस्रिक would have done), it may be treated as a Prakrit irregularity सदेशेन—Being charged with a message, which I had to deliver It was not my fault that I said so The Instr may be हेतौ (object or purpose for which a thing is done).

दत्वा निशाया &c —Having committed a theft I laid the blame at the door of the night, *i e* people will say that if such crimes are committed it is the fault of the night *cf supra* बहुदोषा हि शर्वरी I 58 रक्षान्—The city guards or policemen The reading रक्ष्यान् is bad, as it means 'the people to be protected' जित्वा—*i e* having eluded their watch मन्दरश्मि —(1) with my activities slackened, (2) with rays dimmed or paled The Sl occurs in the Charu with the readings—कृत्वा निशाया.. निद्रा च हित्वा तिमिर भय च । .मन्दवीर्य (this is better) शनैर्दिवा चन्द्र इवास्मि मन्द (भीत) ॥.

P 136 त्वरितगति—*v l* त्वरितगति qualifies य कश्चित् The reading in the text is better, as it gives a contrast with स्थित in the next line, if I walk with a quick step and somebody eyes me attentively, or when I step &c सभ्रान्त—is better taken with स्थित तुलयति—regards suspiciously दूषितो०—*i e* my conscience being guilty. स्वैर्दोषै &c.—Wilson compares—'Thus conscience does make cowards of us all' *Hamlet*, III The Sl occurs in the Charu, but not after the above Sl, Sarvi (Sajjalaka) repeats it when he goes to deliver the stolen ornaments to Vasant, the readings there are—चकितगतिनि०, सभ्रान्तो स्थितो वा। सर्वास्तान्तुलयति दोषतो मनो मे नारीनाथ—When a woman was the head, *i e* which had no male to look after its affairs This may have been out of pity, or out of the fear that a woman might raise an alarm on seeing a robber and was not to be killed, see *supra*, note on कस्मिन्स्त्रीजनदर्शन न च भवेत् &c III 12 Sarvilaka shows that he used discrimination even in breaking into a house. गृहदारुवत्—*Cf* स्तम्भीभूत्वा तिष्ठामि p 120 दिवसीकृता—अदिवस दिवस सपद्यमाना कृता,

अभूततद्भावे च्वि 'I was busy doing something or another during the whole night, and so turned it into a day as it were'

इम तावच्चित्रफलक &c —This is a device used by the poet to give Madanika an opportunity to see Sarvilaka मदनमपि &c—विशेषयन्ती is generally taken to mean 'surpassing, excelling,' and it has this sense, no doubt, *cf* रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तक Malav III 5 But it is strange that the poet should make her surpass Madana in beauty, रति would have been very proper So it will be better to take विशेषयन्ती in the sense of 'adding charm to, setting off', see com, 'so beautiful as to add grace to Madana himself' येय—goes with करोति चन्दन०—चन्दनेन शीतलम् Fig of speech उत्प्रेक्षा

P 138 निध्यायति—looks intently at, for this sense *cf* तत्र खलु विद्याधरदारिकोदयवती नाम तेन राजर्षिणा चिर निध्यातेति कुपितोर्वशी। Vik IV p180, and भर्त्राऽन्या मुहुरभिलष्यता निदध्ये। Sis VIII. 69 'निध्यानमवलोकनम' इति वैजयन्ती अभुजिष्यां--भुजिष्या may mean here a concubine, or a servant girl, भुज्यते इति, from भुज् and the Unadi affix इष्य by रुचिभुजिभ्या किष्यन् Unadi (IV 179) अभुजिष्या—one not a slave or concubine, Sar wanted to make her his wife by buying up her freedom and so to prevent her from being a prostitute

गवाक्षेण—गवामक्षीव गवाक्ष a latticed window (*lit* having holes like the eyes of a bull) अ is substituted for the final of अक्षि when it does not mean 'an eye' by अक्ष्णोऽदर्शनात्। Pan V 4 76 It is also explained as गावो जलानि किरणा वा अक्षन्ति व्याप्नुवन्ति एतमनेन वा, from अक्ष् and aff अ (घञ्) अकर्तर्यर्थे

उद्वेजनीया—producing horror in the minds of others, causing disgust or abhorrence, *cf* रमणीयाऽप्युद्वेजयति Kad p. 25

P 140 साहसे श्री &c —So in the Charu —साहसे खलु श्रीर्वसति, *cf* for the idea उद्योग प्रस्तुत कस्माच्छ्रीर्न सतोषमिच्छति। Pancharatra, II 8 अखण्डित०—Madanika knew that Sar.'s previous life was stainless खण्डित—broken up by an evil deed, अखण्डित uniformly pure, without a stain न खलु—Here खलु has the sense of an inquiry—as a softened question अत्यन्तविरुद्ध—exceedingly opposed to morals or shocking to the mind

विप्रस्व—A Brahmana's wealth or property As the Brahmanas in ancient times were solely devoted to the performance of holy rites, the usual gates of acquiring money were shut out to them, being left to the other classes, and what money

they got was in the shape of Dakshina received from kings, or householders. And even when got in any other way, it was devoted to holy purposes. Hence a Brahmana's property came to be regarded as sacred, and was not to be stolen, and if stolen, the penalty was very great *Cf* ब्राह्मणस्वापहरणात्सर्वाङ्गेषु प्रजायते । वेदना दारुणा तप्तज्वरश्चैव भवेत्सदा ।। देवब्राह्मणद्रव्यचौर कृष्णसर्प पवनेतरभोगरहित । Ranavirakarita Prayaschitta-Bhaga (as quoted by Pandit Hirananda Sastri), and देवस्व ब्राह्मणस्व वा लोभेनोपहिनस्ति य । स पापात्मा परे लोके गृध्रोच्छिष्टेन जीवति ।। Ms XI 26 The theft of gold also is considered as a heinous sin बाल—a baby (having ornaments on) अप्रकाश—see com, not to be worn publicly, *i e* in private, at home Sar gives this caution in order that it should not be recognized and the theft discovered. In the Charu we have अप्रकाश्य, not fit to be shown outside. अय च जन — *i. e* Vasanta, who is a courtesan Courtesans have to go out decorated, what is the use to them of wearing ornaments at home ?

मदनिका च मूर्छा &c.—shows how deeply Mada loved Vasantasena She thought that Sar must have laid violent hands on Charu and got the ornament, and so she faints. The idea was as shocking to her as to Vasant herself

P 142 विषाद—pain, dismay सभ्रम—fear मोक्षव्याजाऽभूजि॰—Sarvilaka expected her to rejoice at the thought of her freedom from servitude; but he was surprised to see that on the contrary she fainted on hearing the name of Charu. mentioned The sl. occurs in the Charu with the readings सभ्रमोत्फुल्ललोचना । मृगीव शरविद्धाङ्गी कम्पसे चानु॰

मदनिके भीते &c —In the Charu Sajjalaka says—मदनिके एतावन्ति न पर्याप्त द्वितीयमप्यकार्यं करिष्यामि । न खल्वत्र शस्त्रेण कश्चित्परिक्षतो व्यापादितो वा । सेर्ष्यं—Madanika's word प्रिय excited Sar's jealousy Since she fainted even at the thought of the possibility of harm having been done to Charu, he concluded that Madanika was in love with him also

सद्वृत्त॰—He means—'I have done an execrable deed even at the sacrifice of the honour of my family; so intense is *my* love for you, and *you* love another man' मन्मथ &c —विपन्न dead Although my other virtues have died in me *i. e* I have subordinated them to the gratification of my passion, still I have retain-

-ed my self respect intact मान—pride, sense of self-respect Some render it by 'discernment' (युक्तायुक्तविचार), but this is not meant here देह—*v l* for मान—has no propriety, it is, however, supported by शरीर in the Charu, where it is appropriate व्यपदिशसि—falsely represent or call The Sl occurs in the Charu with the variations—सतुष्टपूर्व० रक्षामि मन्मथगृहीतमिद शरीर

सर्वस्वफलिन—सर्वाणि स्वानि (wealth of every kind) एव फलानि येषा, the comparison to fruits shows that their wealth is used in maintaining not only their families, but servants &c अल—completely वेश्याविहग—The comparison to birds that are not confined to one fruit-bearing tree is very happy, for the fig of speech, see com प्रणयेन्धन—प्रणय (the making of love) is fitly compared to fuel as it inflames passion पूर्वश्लोके वेश्यादोष उक्त । अत्र तु वैशिकपुरुषदोष इति विशेष । *Cf*—वेश्याऽसौ मदनज्वाला रूपेन्धनसमेधिता । कामिभिर्यत्र हूयन्ते यौवनानि धनानि च ॥ स्त्रियो हि—Here he speaks about women in general, of course excluding virtuous ladies of family भुजङ्गकन्यापरि०—They move away as suddenly and tortuously as female snakes The comparison to snakes indicates the spirit of resentment with which women turn away from a man when displeased

P 144 विरक्तभावा—Not only not loving but grown cold towards For the sentiment here expressed, *cf* अनातुरोत्कण्ठितयो प्रसिध्यता समागमेनापि रतिर्न मा प्रति । Malav III 15

सुष्ठु खल्विदमुच्यते—This shows that the following sl is a quotation from what are known as *Subhashitas*, as it occurs in Bhartrihari's Vairagyasataka also, (being the 19th sl) with the variants कायहेतो, च पर for पुरुष, नार्य for वेश्या and श्मशानघटिका: एता हसन्ति &c –Now he refers specially to courtesans श्मशानसुमना—सुमनस् 'a flower', or better still 'jasmine flowers', see com The jasmine flowers, although attractive, are odious because they grow in the cemetery, so prostitutes, though attractive, should be shunned because of the faults mentioned above Here वेश्या, a noun in the plural, are compared with सुमना, a noun in the sing, and this ought to constitute a fault in the case of a simile, but it does not do so here, as it is said to give a charming sense; see com *Cf* हसन्त प्रहसन्त्येता रुदन्त प्ररुदन्त्यपि । अप्रिय प्रियवाक्यैश्च गृह्णन्ति कालयोगत ॥ Subhashita समोहयन्ति मदयन्ति विडम्बयन्ति निर्भर्त्सयन्ति रमयन्ति विषादयन्ति । एता प्रविश्य सदय हृदय नराणा किं नाम वामनयना न समाचरन्ति ॥ Bhar Vai 34.

वीची—a wave, also वीचि *m. f* , वयति ऊयते वा इति वीचि ; fr वे + ईचि Unadi (IV 72) **०भ्रलेखा**—it is lit up by the light of the setting sun, which is evanescent Here वीची and लेखा should better have been in the plural, as स्त्रिय the object of comparison is in the pl , however, see above, note on ०सुमना **०मुहूर्तरागा**—A pun on the word राग–(1) redness, (2) love **हृतार्था**—हृत· अर्थ money याभि **निरर्थं**—निर्गत अर्थ यस्य तम् **अलक्तक**—Red lac or a kind of paint prepared from the red resin sap of certain trees, often mentioned in ancient Kavyas as being used by women for dyeing certain parts of their bodies, especially the feet and lips, see Kum V 34, 68, VII 58, Ragh VII, 7 &c **त्यजन्ति**—*Cf* अलक्तको यथा रक्तो निष्पीड्य पुरुषस्तथा । अबलाभिर्बलाद्रक्त पादमूले निपात्यते ॥

नाम—as is well known **चपला**—Fickle, *i e* not confined to one person **मदप्रसेक**—is translated as 'they pour the effusion of their bloom, or the ejecting of wine from their mouth' The real sense is rather obscene **शरीरेण**—For the purpose of embracing, kissing &c (what is called बाह्यरत), Comp for similar ideas—जल्पन्ति सार्धमन्येन पश्यन्त्यन्य सविभ्रमम् । हृदये चिन्तयन्त्यन्य प्रिय को नाम योषिताम् ॥ नयनविकारैरन्य वचनैरन्य विचेष्टितैरन्यम । रमयति सुरतेनान्य स्त्री बहुरूपा निजा कस्य ॥ Sarngadhara एकेन स्मितपाटलाधररुचो जल्पन्त्यनल्पाक्षर वीक्षन्तेऽन्यमित स्फुटत्कमलिनीफुल्लोल्लसल्लोचना । दूरादारचरित्रचित्रविभवं ध्यायन्ति चान्य धिया केनत्थ परमार्थतोऽर्थवदिव प्रेमास्ति वामभ्रुवाम् ॥

** न पर्वताग्रे* &c —L D calls this a strange metre, but it is not so, it is a case of उपजाति, the second line being in उपेन्द्रवज्रा and the other three in वंशस्थ, the last syllable of the first line may be taken as long for the sake of the metre, the ganas thus becoming ज त ज र **अय न भवसि**–Here you will cease to exist, *i e* I will just kill you Sarv purposely says this to mark its effect on Madanika and thereby to know the real state of her heart

असबद्ध०—Because he talked of killing Charudatta, which was most unreasonable. **असभावनीये**—For what can never be conceived or thought possible, *i e* her being in love with Charudatta. **एष खलु अल०**—She wanted to tell him that her

* On the aspersions cast here on the female sex in general, Wilson remarks—" The Hindu poets very rarely disprasie women , they almost invariably represent them as amiable and affectionate In this they might give a lesson to the bards of more lofty nations, and particulary to the Greeks, who both in tragedy and comedy pursued fair sex with implacable rancour "

mistress was in love with Charu and so it was impossible for her to love Charudatta Sar, however, interrupts her and asks तत किम् कर्णे एवमिव—Mad explains to him how her mistres was deep in love with Char, and also tells why she had deposited the ornament with him

P. 146 सवैलक्ष्य—Sarv is embarrassed to find himself baffled in his object छायार्थं—छाया is the pleasure he was to derive by having procured the freedom of Madanika and his consequent marriage with her ग्रीष्मसन्तप्त—i e tormented by his love for Madanika पश्चे वियोजिता—He robbed Vasanta of her ornament, which made it difficult for him to approach her

निसर्गादेव पण्डिता —Cf स्त्रीणामशिक्षितपटुत्वममानुषीषु सदृश्यते किमुत या प्रतिबोधवत्य । Sak V. 22

न चन्द्रादातपो &c —She means—' As one cannot expect heat from the moon, so you need not apprehend any harm from Charudatta '

साहसे अस्मिन्—The commentators understand by साहस his late adventure, *viz* the theft of the golden casket It rather means the hazardous task of going to Charu and returning the ornament to him, which would involve his confession of the theft, as is clear from his words तथाऽपि नीतिविरुद्धमेतत् कथयसि&c —As it was neither sorrow nor fear that would deter him from going to Charu, there was no need for praising his virtues to him जनयति मम वेद—is a question कुत्सित कर्म—i e the theft He says this to Madanika, he was not ashamed of the deed as it was done deliberately with a good object in view नेद—*v l.* for वेद—is simpler

P 148 अन्यथाऽतिसाहस—In the Charu she says अथ वा अज्जुका च पुनर्वञ्चयित्वा पुनरेव दासभावो भवेत् अभुजिष्ययेव—i e like a noble-born lady Like a low-born servant girl she did not ask him to go away and keep the ornament for herself secretly महती—of great consequence, very proper निशाया—i e his ignorance as to what course he had to adopt (due to his reason being clouded). कामदेवगेहे—the temple of Kama that was in Vasantasena's garden

आत्मसबन्धिन— One connected with us through his connexion with Charu, your beloved Here Mada speaks, identifying herself with her mistress Vasantasena युज्यते—It is proper that Mad should thus pass off the matter

P 150. विज्ञातोऽहमनया--I am known, as regards my real object, by her, i e. that I was the man who wished to purchase Madanika's freedom and make her my wife It cannot mean 'my real character, as one who stole the ornament from Charu 's house,' for Sarvilaka was not at all aware of having been overheard by Vasantasena Had that been his real meaning he would have given some explanation of his conduct In the Charu Sajjalaka says to himself--कथ विदितोऽस्म्यनया after Vasant had said--अहृ जानामि तस्य गेहे साहस कृत्वाऽऽनीतोऽयमलकार । तस्य गुणाननुकम्पतामार्य । साधु आर्यचारु० &c --Sar bursts out thus, thinking that it was his connexion with Charu that made Vasantasena bestow Madanika on himself

गुणा --virtues, personal excellences. ईश्वरै --rich men *Cf* for this sense--क्षुद्राणामविवेकमूढमनसा यत्रेश्वराणां सदा वित्तव्याधिविकारविह्वलगिरा नामापि न श्रूयते । Bh Vair 27 न सम --i e superior to न किंचिदप्रा०--He speaks from his own experience, for, being impressed by Charu 's merits alone, Vasa bestowed Mad on him उडुप-उडु *f n* a star, उडूनि पातीति उडुप the moon It also means 'a boat,' for which see *infra* VIII 23 उडु is derived as अवति इति ऊ ; उ *n* by ह्रस्वो नपुसके &c (Pan I 2 47), उ च तत् ड् च उडु, ऊश्च डुश्च when fem , उ क्रोध डयते, उना शभुना डीयते (डी and aff ड्, i e उ) इति वा *Cf* गुणेषु क्रियता यत्न किमाटोपै प्रयोजनम् । गुणैर्गौरवमायाति न महत्याऽपि सपदा । पूर्णेन्दुर्न तथा वन्द्यो निष्कलङ्को यथा कृश ॥ प्रवहणिक --प्रवहणमस्यास्तीति प्रवहण + इक (ठन्), a *matub* aff, by अत इनिठनौ, it means 'one in charge of a carriage, a driver' प्रविश्य सप्रवहण --Wilson remarks on the introduction of a car on the stage--

> "The introduction of this kind of stage-property is so constant and essential that it must have been real, and shows that the place appropriated to the representation must have been level and spacious"

सुदृष्टा &c.--This shows the affection Vasant had for her servants She asks Mada to take a good survey of her features, so that they may be firmly impressed on her memory, and she may not forget her after separation This kindness affects Mada deeply and brings tears to her eyes

P 152 त्वमेव वन्दनीया-Because she was the wife of a Brahmana now and socially had a higher status than a courtesan, however rich the latter was In the Charu Vasa says आर्या खल्विदानीमसि सवृत्ता, and taking her by the hand she gives her to

Sajjalaka आरोह प्रवहण--In the Charu, Vasanta adorns Mada with the ornaments on her person before she asks her to mount the car शिरसा वन्द्यता--Because Vasant was her benefactress, and she was not formally married yet यत्र--यस्या, here त्र has the sense of the Abl some take the Loc as हेतौ (यस्मिञ्जने हेतुभूते). वधूशब्दा०--वधूशब्द एवाव, the veil in the form of the title of 'wife', i e, the dignity of wifehood Some take this to mean वधूशब्दस्यावगु०, the veil or dress proper for a कुलाङ्गना प्राप्त ०गुण्ठनं v l--वधूशब्दश्च अवगुण्ठन च। वधूनामेव हि परपुरुषानवलोकनीयत्वात्। JV

राष्ट्रिय --fr राष्ट्र and aff इय (घ), see com, the word seems to be used here in the sense of 'the chief magistrate of the city' It does not refer to सस्थानक, for, as Dr Ryder remarks, he nowhere appears as a government officer, giving sensible orders in Sanskrit Of course in Acts IX and X the term राष्ट्रिय refers to the king s brother-in law सिद्धादेश०--see *supra* p 84 घोष--From घुष् and aff अ (घञ् भावे, a hamlet or residence of cowherds) अप्रमत्तै --Carefully watchful (in case Aryaka escapes) भवितव्यम्--We should expect an इति after this सप्रति--Now (that a friend is in peril), in troublesome times like this विशिष्टतम --We should rather expect ०तर In the Charu there is no reference to Aryaka's arrest Sajjalaka departs after Vasa hands over Madanika to him, saying (आत्मगत)--भो कदा खलु अस्या प्रतिकर्तव्य भविष्यति। &c

स'भ्रमञ्जलि बद्ध्वा &c --Mark the humility and good sense of Madanika She did not like the idea of her husband's leaving her thus abruptly She could not have gone back to Vasanta sena now, as she was a wife She, therefore, requests Sarv to do what she could have most reasonably asked him to do under the circumstances रेभिलस्य सार्थवाहस्य--This Rebhila is the same that we have met with in the beginning of the 3rd Act Dr Ryder observes--"This is the only indication in the play that Sarvilaka is the son of Rebhila" But this does not appear to be correct Had Sar been Rebhila's son he would have known Charudatta and his house, as the latter was Rebhila's friend Rebhila, it appears, was some distant relative of Sarvilaka.

अप्रमत्तेन &c --Although not yet actually married to Sar, Madanika evinces the same anxiety for his safety that a married woman does for that of her husband when about to be engaged

in a perilous adventure ज्ञातीन्--Kinsmen, either of Palaka or of Aryaka, preferably the former, these are called सहजशत्रव by Kamandaka (as they are inwardly jealous of a king) विटान्--Vitas are men who know one art (एकविद्यो विटश्चान्य) and who hang on rich men as parasites, these have no fixed principles of their own, and are ready to accept any proposal Thus Samsthanaka's Vita deserts his master and goes over to the side of Aryaka, see Act VIII लब्धवर्णान्--who have earned distinction (वर्ण distinction, reputation), i e men who are ready to welcome any new enterprise

उत्तेजयामि--incite against, fire their spirit यौगंधरायण --The faithful minister of king Udayana (Vatsa), a great politician and ever devoted to his master's cause उदयनस्य-- Udayana, also known as Vatsa or Vatsaraja, was decoyed into captivity by Chanda-Mahasena, king of Ujjayini, but was set free by his minister, Yaugandharayana, by using a clever stratagem, see Kathasar II, 5

Udayana was a king of the lunar race, the son of Sahasranika and the grandson of Satanika (son of Janamejaya) who transferred the capital of upper India from Hastinapura to Kausambi According to the Vishnupurana he was the son of a second Satanika, who was 19th in succession from Janamejaya He was so named because he was educated on the Eastern (उदय) Mountain by the sage Jamadagni His capital was Kausambi Mahasena, also called Chanda-Mahasena, had a daughter, named Vasavadatta She once saw Udayana in a dream, and being enamoured of him contrived to inform him of her love Udayana, who was decoyed to Ujjayini by Mahasena, and who was engaged to teach music to Vasavadatta, managed to elope with her to his capital, following the advice of his minister Yaugandharayana They were afterwards married in great pomp The whole account is given by Subandhu in his *Vasavadatta* Udayana is the hero of the *Ratnavali*, a play by Sriharsha His account is given in the Kathasaritsagara, in Tarangas 11 to 24

P 154. असाधुभि --Wicked, acting unjustly आहितात्म०-entertaining imaginary fears अभिपत्य--having attacked the guards This shows that Sar was the leader of the party of the friends of Aryaka secretly plotting against Palaka, and to which reference was made by Darduraka, see p 84 राहुमुखे--When Amrita was being served out to the gods after it was churned from the ocean, Rahu, disguised as a god, joined the rank of the gods Nectar was poured out to him, but the fraud was

detected by the Sun and the Moon who informed Vishnu of it. The latter severed the head of the demon just as he was swallowing the nectar As he had tasted a little of the quantity of nectar, the head became immortal, and it is supposed to wreak its vengeance on the Sun and the Moon Astronomically, Rahu is the ascending node personified as a demon He is also considered as one of the planets, as King of Meteors and guardian of the Southwest quarter **शशाङ्कबिम्बमिव**—The simile is bad The only significance it has is that Sar 's friend was under a cloud, like the Moon in the grasp of Rahu

चारुदत्तसकाशात् &c —In the Charu. Maitreya comes from Charu just after Madanika leaves Sajjalaka, asking him to wait for her in the temple of Kama And after his interview is over Sajjalaka is introduced to Vasantasena

अहो रमणीयता &c – Vasant thus exclaims because she had done one good act It was closely followed by the arrival of Vidu from Charu , and nothing gave her more delight than anything connected with her lover Even when Sakara is about to strangle her, saying तद्दरिद्रसार्थवाहकमनुष्यकामुकि तिष्ठ तिष्ठ, she exclaims—**भण भण** पुनरपि श्लाघनीयानि एतानि अक्षराणि । Act VIII **बन्धुल** —a bastard **बन्धुलेन सह**—Vasa wants to have Maitreya brought in like some great personage, attended upon by her gay servants.

ही ही भो —is a combination of particles expressing joy or surprise It is peculiar to the Vidushaka **तपश्चरण** &c —Because Ravana became invincible to the gods after he had practised very severe austerities and propitiated Brahma See Ragh X 43 **पुष्पक**—The celebrated aerial car of Kubera, which Ravana had wrested from him Dr Ryder thinks that there is a pun on पुष्पक and translates—' I travel with another sort of a blossom (पुष्पक) — a woman of the town ' **अहं पुनर्ब्राह्मण** &c —Vidu thinks that he is happier than Ravana, as he was being attended upon by gay people without having to practise rigid penance for it **नरनारी जनेन**—Dr Ryder prefers the reading नगरनारीजनेन, meaning thereby ' prostitutes ' But नर is necessary as बन्धुल was with him He compares the large mansion of Vasant to the spacious Pushpaka car.

P 156 **सविस्मयम्**—Vidu was wonderstruck to see the majestic appearance of the very entrance to Vasant 's palatial dwelling,

and he is tempted to describe it Dr Ryder remarks—"The pompous language of this description of the portal makes one wonder whether it is not an intentional travesty' Some consider the lengthy descriptions by the Vidu of the gate and the courts to be interpolations But that does not seem to be a correct view Tbs poet seizes this opportunity to describe the mansion of Vasantasena The words of the *Cheti*, viz 'प्रेक्षतामार्योऽस्मदीय गेहद्वार,' are suggestive They lead the Vidu to describe the various rooms in detail Vasanta's house is described here as having eight spacious courts or quadrangles Such houses, it seems, were not a rarity in ancient India In the Kathasaritsagara, Madanamala's house is described as having seven courts (कक्षाs) — तत्र वारविलासिन्या नरेन्द्रसदनोपमम्। ययौ मदन मालेति ख्याताया वरमन्दिरम् ॥ कृताह्वानमिव प्राशुप्राकारशिखरोच्छ्रितै' * * * क्वचिदाबद्धमातङ्गघटासघट्टसचरम् । क्वचिदायुधसदर्भगम्भीराकारगुम्फितम् ॥ * * क्वचिन्निबद्धसगीतमृदङ्गध्वनिनादितम् ॥ सप्तकक्षाविभक्त तत्स पश्यन्सपरिच्छद । प्रापन्मदनमालाया वासप्रासादमुन्नतम् ॥ Lambaka 7, Taranga 4, slokas 19-27 Wilson remarks—'The interior of the houses at Pompeii conveys some idea of an Indian house, which, like them is a set of chambers of one or two stories, surrounding a central unroofed square A house of a superior description is merely denoted by the superior extent-of this square, and by its comprising a set or series of them as in the text" In the Charu however, there is no mention of these eight courts The Vidu discusses the whole thing in four sentences, *viz* अहो गणिकावाटस्य सश्रीकता । नानापट्टणसमागतैरागमिकै पुस्तकानि वाच्यन्ते । सयोज्यन्ते चाहारप्रकारा । वीणा वाद्यन्ते । सुवर्णकारा अलकारप्रकारानादरेण योजयन्ति ।

The epithets in the Genitive qualify वसन्तसेनाभवनद्वारस्य ०हरितोपलेपनस्य—besmeared with cow dung, or with some green paint कुसुमोपहार०–the floor was ornamentally decked with strewings of flowers. गगनतला०—expresses the extreme height of the turret of the portal दूरोन्नामित—read ०न्नमित and in the Prakrit ण्णमिद (as given in the foot note) उन्नामित is grammatically inaccurate It may, however, be defended, see note on विनामिता *infra*, VIII 8 मल्लिका—a kind of jasmine, the festoon was very thick and white and waving, and so it looked like the trunk of Airavata, which is also white. भ्रमायित—p p. p of the denom भ्रम doubt and aff क्यङ् (य—भ्रमायते), some take

भ्रमागत as the *chhaya* महारत्नोपराग०—*i e* the lustre of precious jewels attached to the staff of the flags The Sanskrit rendering महारजनोप०, however, is better, it means ‘bright with the dye of the safflower’ ललत् gracefully moving and so चञ्चल tremulous ०अग्रहस्तेन—the fringes of the flags are considered as the hands by which they betoken the Vidu to come in सौभाग्यपताका—सौभाग्यसूचका or ०लक्षका पताका flags indicative of good fortune ०मोभयपार्श्वस्य—It was held auspicious to place two pots of gold or silver or copper or crystal filled with water on either side of an entrance door Such pots were (and are, when used on auspicious occasions) covered at their mouth with bunches of mango leaves ०ललाम—charming or graceful with महासुर०—The comparison is queer like many others used by the poet Some understand हिरण्यकशिपु by महासुर वज्रनिरन्तर०—Thickly studded with diamonds Some take वज्र to mean ‘steel nails,’ but that is not possible as the panels of the door were made of gold दुर्गत०—It forbade the entrance of poor men, as they had no money to pay

P. 158 ०सच्छाया—having the beauty of, resembling. विनिहितचूर्णमुष्टि०—It is difficult to see what this exactly means In translating we have followed the commentators But the sense of ‘handfuls of chunam’ has no propriety Again, विनिहित does not fit in well with this explanation So the right meaning seems to be—‘white with the ornamental fist-like studs of chunam’ Or, this should be read as part of the following attribute, ०पाण्डुर-विविध० &c, then this will give a nice meaning. चूर्णमुष्टि will now mean ‘handfuls of decorative powder’ (रांगोळी in Marathi) The whole will mean—‘decked with stairs of gold inlaid with various kinds of gems and white with handfuls of powder’ &c It is customary even now to deck the steps of a staircase with powder-drawings. निध्यर्यति—Better read निध्यायति ‘meditates upon,’ *i e* looks intently or steadfastly at, see *supra*, p, 138, श्रोत्रिय—A learned Brahmana जन्मना ब्राह्मणो ज्ञेय सस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्व त्रिभि श्रोत्रिय उच्यते ॥ कलम—see *supra* p 62 बस—the husks of grain बलीवर्द—An excellent bull, अतिशयित बलमस्य बली; ई wealth, वर् what is desired, ईश्च वर् च ईवरौ तौ ददातीति ईवर्द, बली चासौ ईवर्दश्च सैरिभ—a buffalo, सीरिणा (of plough bearers) इभ इव सीरिभ (a word of the शकन्ध्वादि group), सीरिभ एव सैरिभ by adding अ (अण्) स्वार्थे अपनीतयुद्धस्य—अपनीत युद्धमस्य removed from its duel or pugilistic encounter केशकल्पना—The arranging or

dressing of the hair of पाटच्चर—a thief, पाटयश्चरति, a comp of the पृषोदरादि class, or पटच्चर एव पाटच्चर by adding अ (स्वार्थे).

मन्दुराया शाखामृग—"Monkeys are kept in stables as a sort of scare-goats apparently, hence the Persian proverb—The misfortune of the stable on the head of the monkey (*Bilai tavileh ber seri maimun*)" Wilson A big monkey was kept in a house-stable to prevent any mishap to the horses, due to evil-eye influence &c *Cf* मन्दुरान्ते तथा धार्यो रक्तवक्त्रो महाकपि । सर्वोपद्रवनाशाय वाजीनां च विवृद्धये ॥ Salihotra and प्रभष्टोऽय प्लवग प्रविशति नृपतेर्मन्दिर मन्दुराया । Ratn II 2 कूरच्युत &c—The old commentators take कूर in the sense of 'boiled rice' and तैल in that of 'ghee', so this seems to mean according to them 'ghee mixed with boiled rice' and then pressed out of it, this was mixed with wheat flour to make it tasteful and digestible, and then balls or cakes were made of it and given to elephants JV understands by this 'oil extracted from Kura (a kind of seed)' In this case the meaning will be—'a ball of boiled rice mixed with oil extracted from *kura*' He also notices the reading कूरात्थअ and says इति पाठान्तरे कूरास्थिज, कुलित्थज इति वा सस्कृतम् पिण्ड—a roll of cakes, a mouthful

P 160 पाशकपीठे—A gambling table, L D रज्जुनिर्मिते पुस्तकासने वा । Srinivasa Sastri says मञ्चे, but this seems to be far-fetched; perhaps we should read पार्श्वकपीठ, a stool placed by the side of one for putting things on, these meanings are suggested because पाशकपीठ occurs again in the next line The difficulty, however, may be removed by taking the second पाशकपीठ to mean the board or piece of cloth marked with the four straps containing the necessary squares (called पट in Marathi) for playing at *Somgatis* मणिमयसारिका—play men or pieces called *Somgatis* in Marathi, made of jewels स्वाधीनमणिमय०—*v l* where स्वाधीन according to the old commentators means अकृत्रिम, 'not artificial, real' (gems), or it may mean 'placed in it on belonging to it' मदनसधिविग्रह०—मदनसबन्धी सधि विग्रहश्च तयो चतुरा skilled in stirring up a quarrel between lovers and in reconciling angry lovers with each other वर्णिका—paint For अग्रहस्त see *snpra* p 156

क्षीणपुण्या इव &c—This refers to the notion that individuals, who, by the force of their merit, are raised to the dignity of stars or are starified, enjoy pleasure there for a period of time

proportionate to the sum of their good actions, and when it is exhausted they come down to the earth and are often seen as falling stars. *Cf* स्वल्पीभूते सुचिरतफले स्वर्गिणां गां गतानां Megh I, 30, ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति Bg IX 21, and नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वेमं लोकं हीनतरं चाविशन्ति Mund Up I 2 10 **कांस्यताला** —the strikings of the cymbals of bell metal for marking musical time The simile indicates the rapidity with which they are struck **प्रणयकोप**—anger due to love or coquettish anger, *i e* not real, but outwardly manifested towards a lover who attends to somebody else. *Cf* मानं कोपः स तु द्वेधा प्रणयेर्ष्यासमुद्भवः । Sah -Dar III 198 **कररुहपरामर्शन**—(1) by being gently touched or stroked with the nails as a sign of endearment, (2) by being struck with the nails (when going with वीणा) **सार्यते**—is played upon *Cf* प्रतियोजयितव्यवल्लकीसमवस्था &c Ragh VIII 41. **प्रगीता** —प्रकृष्टं गीतं यासां ताः that have sung, or प्रगीतं विद्यते यासां by adding अ (मत्वर्थीय) **नर्त्यन्ते**—are made *i e* taught to dance **नाट्य &c.**—are taught dramatic representation with erotic gesticulations Read सर्सिगारअ instead of सर्सिगारओ in the Prakrit

अपवल्गिता —suspended so as to be moving about **गर्गरी**—a vessel for holding water, *cf* Marathi घागर, fr गॄ (गिरति जलं) and aff गर with the fem ई **आहरति**—attracts one **उपचित**—grown strong by being accumulated, plentiful

P 162 **धूमोद्गारै** —The effusions of smoke are looked upon as the sighs or breathings out of the kitchen **पटच्चर**—an old or worn-out garment **पेशि**—may mean 'a ball of flesh,' or, better still, the bag of the stomach, as the comparison to पटच्चर shows. **रूपिदारक** —see com , रूप an animal **आहारविकार**—different preparations or articles of food **वधित**—food with condiments &c , a full meal, or, rich food

परधननिरता —delighting in enjoying others' wealth *i e* we induce people to come here and grow rich by their money **गुणेष्व वाच्या** —*i e* our merits should not be discussed, no one should ask us what merits we possess **ललाम** —move about or sport gaily Some consider this sl to be an interpolation on the ground that the pages are not expected to speak of themselves so disparagingly But looking to the state of the society then and the position of harlots in it, it was no disparagement for bastards to speak of themselves in this fashion *Cf* Shakespeare —

Bastard—Most certain of one mother, mighty king,

That is well known and, as I think, one father ·
Of that I doubt .

Bastard—Brother by the mother's side, give me your hand
My father gave me honour, yours gave land

[*King John*, I I 59-60, 63, 163, 164 'where Philip, the illegitimate son of Richard I, speaks about himself]

P 164 **कर्मंतोरणानि**—For comp cee com , architectural arches. **नीलरत्न०**—Properly this should be विनिक्षिप्तनीलरत्नानि (set with sapphires), but as it is it must be taken as नीलरत्नेषु विनिक्षिप्तानि. **वैदूर्य**— *lapis lazuli*, विदूरे गिरौ भव वैदूर्य, fr विदूर and य (ष्यञ्) **विदूर**—name of a mountian said to be in Ceylon, from which the jewel is brought, *cf* Bhoja—अस्ति शैलो विदूराख्य पर्यन्ते तत्र काचन । मही रत्नाकरीभूता वैदूर्यं तत्र जायते ॥ See also Malli on Kum I 24 **इन्द्रनील**—इन्द्र इव नील , a sapphire **कर्केतर-क**—a kind of gem also called कर्केतन **विचारयन्ति**—discuss the quality of, examine (in consultation with each other)

घृष्यन्ते—are ground **धीर**—patiently, steadily **कुङ्कुम॰ प्रस्तरा**—patches of wet pulverized saffron **सार्यते**—is being sifted or refined, 'is being moistened' (according to the commentator). **गन्धयुक्तय**—The preparations or mixtures of scents **अवधीरित** &c – *i e* who are after the concubines regardless of their wives, &c **आसवकरक**—a wine-cup **मुक्ता**—deserted, whose company is left by, *i. e.* who are drinking alone **विहगवाटी**—An aviary, dove-cots **वधिभक्त०**—goes with ब्राह्मण and शुक **सूक्त**—(1) beautiful words, a hymn of the Veda

P 166 **लब्धप्रसरा**—**प्रसर** scope for action, influence, ascendancy, *cf* श्रीर्लब्धप्रसरेव वेशवनिता दु खोपचर्या भृशम् । Mud III 5 **कुरकुरायते**—A denom formed by adding य (क्यण) which forms A'tm verbs, see *supra*, note on **खटखटायेते** p 10 **मदनसारिका**—A starling or *Maina*, so called probably because she was taught words capable of exciting love in persons coming in, and therefore she began to cackle all the more at the sight of the Vidushaka We have such a *Maina* mentioned in the *Ratnavali* **प्रहृष्टकण्ठा**—With the throat delighted, *i e* singing cheerfully and lustily. **कुम्भदासी**—A procuress, fr **कुम्भ** the paramour of a harlot and दासी the maid attending on, कुम्भ स्यात्कुम्भकर्णस्य सुते वेश्यापतौ

घटे । Visva She also gets fruits of various sorts to eat. Some take this in the sense of 'a water-jar-carrying maid' परपुष्टा—So called because the eggs of the cuckoo are supposed to be hatched by a female crow and hence such names as परभृत, *cf* प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृता खलु पोषयन्ति। S'ak. V 22 नागदन्त—a peg (made of, or jutting forth like, an elephant's tusk) लावक—a quail कपिञ्जल—a partridge, or a *Chataka* प्रेष्यन्ते—are sent out for being taught fighting, or it may simply mean 'sent out' (as they were taught to return to their cages) विधुवति—fans ०महल्लक—a eunuch (a word derived from the Arabic *mahal*) L D translates this as वृद्धश्रेष्ठा, probably mistaking महल्लक for मतल्लिका प्रसारण कृत—an extension is made, *i e* have spread in every quarter, a diverse view is presented. Some take प्रसारण to mean कीर्तिप्रतिष्ठापन—the birds have given her a name The com. reads differently.

पट्टप्रावरक—a silk cloak, पट्ट a silken garment पुनरुक्ताल० —a double set of ornaments अङ्गभङ्ग—distortions or awkward movements of the body आर्य एष&c —Some read अय after आर्यया In this case आर्य एष should be taken as a separate sentence forming a question कियत्तप &c —For Maitreya first thought he was most lucky मा तावत्—It cannot be so, *i e* his position is not so enviable

सुगन्ध —fragrant, *i e* using perfumes, mark the ending of the comp , it does not take the final इ as the smell is separable, otherwise सुगन्धि कमल चम्पकवृक्ष —*i e* although the *Champaka* tree is the best by itself, *cf* the sl पुष्पेषु चम्पा नगरीषु लङ्का दासीषु रम्भा पुरुषेषु विष्णु &c Although this looks like a verse in the A'rya metre and has been printed here as such, it is doubtful whether the passage was intended as verse or prose Dr. Ryder has a long note on this as follows —

"This passage is printed by Stenzler, Godabole and J V as prose , only Parab (N E) regards it as a verse The matter is of a sort which the Viduāhaka would be apt to put into verse, it is not narration, nor description, but a kind of humorous moralizing If we regard the passage as verse, it falls into five padas the scheme of which is 12, 17, 13, 14, 15 Now if we disregard the fifth pada, and apply the rule पादान्तस्य विकल्पेन (—श्रुतबोध) or वा पादान्ते (—वृत्तरत्नाकर), we obtain the scheme 12, 18, 12, 14, which makes a pretty fair A'rya, But what becomes of the words अणहिगमणीओ लोअस्स ? It is of course possible that they were intended by S'udraka as a prose remark following the verse, but this is improbable "

[Dr Ryder further adds that these words might have been a marginal comment by some reader afterwards incorporated into the text by some scribe, and cites the instance of the passage in Sanskrit—किं शब्दविचार &c—added after Chandanaka's speech in Prakrit after VI 20 See the foot-note there]

P 168 पुष्पप्रावारक—A garment or mantle embroidered with flowers, or having flowers worked out in it फुल्लप्रा० *v l*—has the same meaning कपर्दकडाकिनी—कपर्द is a *cowrie* and डाकिनी a kind of female goblin or sprit, the comp simply means here 'a worthless hag' करट्टडाकिनी is another reading where करट्ट means 'dirty', see com Dr Ryder prefers this reading, perhaps not knowing that कपर्द is used in India as a term expressive of extreme valuelessness or insignificance उदरविस्तार—The speech of the Vidu here is in a vein of good humour, which forms a trait of his character महादेवमिव &c—When a huge idol of a deity like Siva, Vetala, &c is to be set up in the inner shrine of a temple, it is planted there first and then the door is built up, as it is intended to be narrow to avoid the rush of people inside at a time द्वारशोभा—is equivalent to शोभन द्वार, 'the beautiful door' चातुर्थिक—a quartan fever This is dangerous It is thus described in medical works—(ज्वर)अस्थिमज्जगत पुन । कुर्याच्चातुर्थिक घोरमन्तक रोगसकरम् ॥

एतेन उपकारेण &c—Vidu means to say—'If a person becomes so fat and burly by the effect of a quartan fever, I should also like to be blessed by it' हताश—is used here appropriately. It means 'one whose wish is frustrated on account of his wickedness,' hence, here, 'You silly fellow' शूनपीन—शून swollen, p p p of श्वि, पीन, having the same meaning, is from प्यै ०जठर—*i e.* a person having such a belly

सीधुसुरासव—There are three different kinds of wine सीधु is wine distilled from boiled sugar-cane juice आसव is one prepared from unboiled cane-juice, grapes &c, see com सुरा is fermented liquor made from rice &c, शालिषष्टिकपिष्टादिकृत मद्य सुरा स्मृता, it is of three kinds–गौडी पैष्टी च माध्वी च विज्ञेया त्रिविधा सुरा। Manus. XI 94 यदि म्रियते &c—Here Vidu carries his humour rather too far यानपात्राणि &c—Vidu means by asking this question that such princely wealth as Vasanta. possessed could not be had unless one had ships sailing to distant countries for carrying on trade This shows that Ujjain had an extensive sea borne trade in those days

P 170. बहुवृत्तान्त—With its multifarious affairs and contents त्रिविष्टप—त्रीणि विष्टपानि तेषा समहार the three worlds, i e the things in the three worlds collected together Some take त्रिविष्टप in the sense of 'the celestial abode of the the gods, which is not the meaning here, as it goes against एकस्थमिव परिच्छेद —a section or a portion cut off, *cf* स्वर्गिणा गा गताना शेषै पुण्यैर्हृतमिव दिव कान्तिमत्खण्डमेकम् । Megh 1 30

अच्छरीति॰ रोपिता —Planted in such a way as to enable them to put forth flowers in a beautiful manner, i e being pruned of their superfluous branches and parasitical overgrowth The reading अच्छरीअकुसुमा (आश्चर्यकुसुमा) 'having wonderful flowers,' is not bad निरन्तर॰—growing close to one another, i e affording thick shade, the swings could be suspended from such trees only सुवर्ण॰—Names of different flowers. Some take सुवर्णयूथिका as one word, meaning 'the yellow jasmine' यूथिका—a kind of a jasmine (called जुई in Marathi) and much liked by women, *cf* गजयूथपयूथिकाशबलकेशी । Vik IV 24 शेफालिका—(नेवाळी in Mar) is a fragrant white flowers, *cf* शेफालिकाकुसुमगन्धमनोहराणि। Rit III 14 मालती—(चमेली in Mar), and मल्लिका (जाई in Mar), are kinds of jasmine called respectively 'jasminum grandiflorum,' and 'jasminum zambac,' these are also often referred to by poets, for मालती see Megh, II 38, Rit II 24, and for मल्लिका Ragh. XVI 47 नवमालिका—Double jasmine कुरबक—(तांबडी कोराटी in Mar) is red amaranth अतिमुक्त—(मोगरी in Mar) is the spring creeper, so called because it has white flowers bigger than pearls लघूकरोति &c —Because Indra's garden has five kinds of trees (पञ्चैते देवतरव Amara)only, while Vasanta's garden has so many varieties of flowering plants दीर्घिका—an oblong tank or a large well in a garden with lotus-plants in it, see Malav II 12:

अशोकवृक्ष —Here the red Asoka (Jonesia Asoka), न शोक अस्मादिति अशोक—so called because it is delight-giving to the eyes and is mentioned in connexion with love affairs or the god of love With regard to this tree Sir William Jones says—'The vegetable world scarcely exhibits a richer sight than an Asoka tree in blossom' घनलोहितपङ्क॰—चर्चा is 'anointing or besmearing the body with an unguent,' here the fresh and therefore reddish leaves and the red flowers of the Asoka are compared to the thickened blood from the wounds, received by a brave warrior in a fight

P 172 सस्कृतमाश्रित्य—Prakrit speaking characters may, at intervals, be made to speak in Sanskrit, to show their literary accomplishment, according to the precept of Bharata—कार्यतश्चोत्तमादीना कार्यो भाषाविपर्यय । योषित्सखीबालवेश्याकितवाप्सरसा तथा । वैदग्ध्यार्थं प्रदातव्य सस्कृत चान्तरान्तरा ॥ See also p. 14 com

गुणप्रवाल—By a highly wrought metaphor, Vasanta compares Charudatta to a tree गुणा accomplishments एव प्रवाला foliage यस्य त विश्रम्भमूल—विश्रम्भ people's confidence that he will ever act nobly महनीयपुष्प—महनीय is here used in the sense of a noun (महनीयत्व), 'loftiness of character, magnanimity,' or महितु योग्य महनीय यश fame तदेव पुष्प यस्य. स्वगुणै —The natural qualities of the soul, see com सुहृद्विहगा &c —'Do his friends still cling to him affectionately, or have they gone away like birds leaving a tree when it is destitute of fruit ?' Although asking a general question, she pointedly refers to Maitreya—'Do you still continue to be faithful to him ?'

सुष्ठूप०—i e she has well marked these traits of Charudatta's character राजवार्ताहारी—As keeper of a licensed gaming house, it was the duty of the Sabhika to keep the king informed of what happened at the house and of the profits made See *supra*, note on Sabhika p 72 Or this may mean 'on some errand of the king' The variant राजापथ्यकारी is bad, as there was nothing wrong in presiding over a gambling house The talk about gambling is an invention of the Vidu and bears testimony to his ready wit He had strict instructions from his master and friend not to return without making Vasanta accept the ornament, see *supra*, p 130 He had to account for the loss of Vasanta's casket some way or other Were he to say that it was stolen, Vasanta would not have accepted anything in exchange for it So the only way out of the difficulty was to account for the loss in the way the Vidu. does

आर्ये दिष्टया वर्धसे—The Cheti congratulates her mistress on Charu's having turned a gambler, as he was in that case expected to be more attached to her शौण्डीर्यता—nobility of heart, magnanimity, see *supra*, p 130

P 174 कि तावत् &c —Although faithfully carrying out his friend's instructions, the Vidu has some faint hope that Vasanta might decline to accept the jewel necklace, and asks her a sug-

gestive question In the Charu the Vidu does nothing of the kind, he simply hands over the ornament विहस्य—smiling (perceptibly) Technically, विहसित is midway between स्मित (a gentle smile) and हास or प्रहास, it is defined as आकुञ्चितकपोलाक्ष सस्वन निस्वन तथा । प्रस्तावोत्थ सानुरागमाहुर्विहसित बुधा ॥ स्यादाच्छुरितक हास सोत्प्रास स मनाक् स्मितम् । मध्यम स्याद्विहसित, Amara I 7 34 35 Vasanta smiled because she understood what the Vidu meant by his question पार्श्वे स्थापयति—She did not wear it, for she wanted to return it herself, paying a visit to Charu apparently in connexion with that, see p 204 कथ हीनकुसु०—Vasanta wonders how a costly necklace of jewels like that could still be found with Charudatta Charu with his wealth lost is compared to a mango tree without blossoms प्रसङ्गात्—His contact with, his having anything to do with अभिरन्तु गच्छाव —In the Charu Vasanta speaks more modestly and says—एहि इममलकार गृहीत्वाऽऽयचारुदत्त मभिसरिष्याव दुर्दिन—Properly, a cloudy day, here, by लक्षणा, the clouds overcasting the sky वर्ष—From वृष् and अ (अच्), when meaning rain, it is *m* and *neu*, पुनपुसकयोर्वर्ष जम्बूद्वीपाद्ववृष्टिषु—इति रुद्र । These last two speeches serve to introduce the subject matter of the next Act

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of the comp see com सहतबलाक &c —Vishnu has in his hand the big conch called पाञ्चजन्य (formed, according to some, from the skeleton of the sea-demon Panchajana), the cloud also has a conch in the shape of the flock of the cranes going up to meet it, to bear out the comparison with Panchajanya, a flock is taken, as a single crane cannot resemble it For the Balakas (a species of cranes) flying up into the sky, *cf* गर्भाधानक्षणपरिचयान्नूनमाबद्धमाला सेविष्यन्ते नयनसुभग खे भवन्त बलाका । Megh I 10 स केशव &c — Thus the cloud looks like a second Vishnu as it were There may also be a reference here to the Dwarf incarnation of Vishnu (Vamana), who, in order to punish Bali, appeared before him as Vamana, asked for land measuring three steps, and when the requst was granted, assumed a gigantic form, covered with two steps the earth and the sky, and, planting the third step on the head of Bali, pressed him down to the nether world The story is too well known to students to require further details here

P. 178. केशवगात्र०—This is a mere repetition of the preceding sl in a compressed form, and thus forms a rhetorical defect (पुनरुक्त) केशवगात्र०—when taken with चक्रधर this must be taken as केशवश्चासौ गात्रश्यामश्च; प्रशस्ता केशा सन्त्यस्य इति केशव, there is no propriety in saying चक्रधर केशवगात्रमिव श्याम This sl is probably an interpolation

एता निषिक्त &c —An instance of high-flown fancy, a happy idea being clothed in verse अम्बरपट and विद्युत्प्रदीप are two Utprekshas *V l* नष्टदृष्टा —is not good, as they are first seen and then vanish from view दशा —They are compared to the fringes of the vast cloth of the sky, as they are not universally seen, but only when lit up by the flash of lightning

ससक्तैरिव &c.—The description in the previous Sl must be taken as referring to rain in the distance Now he looks overhead (इह), and describes the appearance of the sky chequered by clouds of various shapes हसै —*i e* moving in a body व्याविद्धै —tossed about, scattered without order प्रोच्छ्रितै —lofty आकृतिविस्तरै —is instrumental to अनुगतै:, आकृतिविस्तरै अनुगता तै मेघै पत्रच्छेद्यमिव—Variegated with ornamental paintings or drawings एतत्तद् &c —This description is again conventional धृतराष्ट्रचक्र—The kingdom of Dhritarashtra The reading ०वक्त्रसदृश has no propriety His face could not have been dark on account of the absence of sight The sky overcast with clouds

is compared to the kingdom of Dhri, the points of similarity being given in the following three lines The sky being covered with clouds, the peacock is shrieking with delight, like Duryodhana in the kingdom of Dhri, वा has here the sense of इव, *cf* पद्मिनी वान्यरूपा Megh II. 23, इववत् वायथाशब्दौ । Dandin In translating the first line we have followed L Dikshita who takes चक्र in the sense of 'an army' But there is no point in this, an army is not always on march, and there is no reason why Dhri's army alone should have been chosen. So read 'kingdom' for 'army' in the translation

अध्वान—(1) journey, (2) silence, see com अज्ञातचर्या—चर्या (1) motion, (2) residence (in the case of the Pandavas). The story of Yudhishthira's having gambled away his kingdom is well known. According to the conditions imposed upon them by Duryodhana, the Pandavas had to lead a solitary life for twelve years in a forest and to remain incognito for one year This year they passed in the city of Virata The geese, too, pass secretly to unknown regions (*i e* of the Manasa lake)

P 180 (न कथाऽपि कृता) अन्या—*i e* other than what related to Charudatta (for instance, she did not ask me anything about myself, nor asked her servants to give any sweetmeats to me) Some read कथाऽपि न कृताऽनया । अनादरेणैव अभणित्वा किमपि &c., but this is against facts, Vasanta did say something to Vidu किमपि—goes with भणित्वा and not with एवमेव, which means 'just in this way, without saying one word of refusal, without much ceremony' मल्लक—a cup कन्द—a bulbous root अञ्जलिं मस्तके कृत्वा—*i e* with thanks, with the greatest willingness.

P 182. पादुका—a shoe or sandal लेष्टुका—a small stone, pebble, अल्प लेष्टु लेष्टुक, क्षुद्रार्थे क, with the fem off आ. प्रत्यवाय—may mean 'impediments', or shortcomings, or sins कायस्थ—A man of mixed origin, being the offspring of a Kshatriya father and a Sudra mother. The Kayasthas formed the writer class 'Men of this tribe were usually employed by the Hindu princes in the collection and record of their revenue, and their character for a spirit of extortion became proverbial' (Wilson) It was on account of this their spirit of extortion and treacherous disposition, that they came to be hated by the people Kshemendra in his कलाविलास has a scathing satire on them, and

in his भारतमञ्जरी he says—सर्वापहारचतुरा लेखचीत्कारकारिण । कायस्था क्ष्मा करिष्यन्ति सुषिरं मूषका इव ॥ Mr Sarma quotes the verse—कायस्थेनोदरस्थेन मातुर्मांसं न भक्षितम् । दयाहेतुर्न चैवात्र दन्ताभावो हि कारणम्* ॥ चाट—a rogue, a cheat, चट् (भेदे) + अच् Some take चाट in the sense of 'a vile seeker of sensual pleasures' चाट is mentioned along with the Kayasthas in the Yaj Smriti—चाटतस्करदुर्वृत्तमहासाहसिकादिभिः । पीड्यमाना प्रजा रक्षेत्कायस्थैश्च विशेषतः ॥ I 336, whereon the Mitakshara says---चाटा प्रतारका विश्वास्य ये धनमपहरन्ति । कायस्था लेखका गणकाश्च । तेभ्य रक्षेत् । तेषां राजवल्लभतयाऽतिमायाविस्वाच्च दुर्निवारत्वात् । रासभ—Because an ass is a voracious eater of corn, and is looked down upon as an inauspicious animal leading to poverty (अपक्षयहेतु) दुष्ट—L D takes this in the sense of दोषा (remarking भावे क्त, but then we should expect दुष्ट instead of दुष्ट) and says— न जायन्ते अपि तु जायन्ते एव । न जायन्ते—i e these do not allow a person to prosper Some render जायन्ति by यान्ति, then the meaning is—Even wicked people do (should) not go there, what to say then about good men ?

सर्वं परिवाद—Condemnation in every way V l सर्वपरिवाद—the traducing of everything तुरग.—i e a wearied horse प्राणव्ययात्—प्राणस्य शक्त व्ययात् owing to the loss of energy or mettle स्वभावा—natural dispositions, here, desires or fancies खिन्ना &c —Cf उत्थाय हृदि लीयन्ते निर्धनाना मनोरथा । and उत्पद्यन्ते विलीयन्ते दरिद्राणा मनोरथा । Subhashitas कामो वाम इति—वाम perverse, obstinately bent on doing mischief Cf कामस्य वामा गति Git XII Dr Ryder remarks—'In कामो वाम the Vidu. makes use of his third homely prose proverb in this Scene This is one of the touches which make Maitreya a living character, very different from the stock Vidushaka '

P. 184 अवेत—Know, understand. Dr Ryder rightly observes—' Stenzler and J V are wrong in rendering अवेत by अपेत ' अपेत makes no sense here. अभ्रखण्ड—a detached collection of clouds, and not ' a broken cloud (अभ्रशकल) ' as some take it, as it cannot give continuous rain. तिम्यति—तिम् 4. P to be wet.

वश वादयामि &c —It is difficult to see the propriety of this sl, which has no connexion here Perhaps it is intended to indi-

* "Parasari gives a fanciful (but humorous) derivation of the word according to its letters, e g. क is taken from काक (crow) whose excessive passion or desire is found in the Kayasthas, &c &c."

cate one of the qualifications of a *Chela*, viz that he must know instrumental and vocal music. सुशब्द—may be an adv modifying वादयामि (so as to produce sweet notes), or an adj to वश (sweet sounding) वीणा सप्ततन्त्री—An instrument like the modern *Sitar*, said to have been invented by Narada. गर्दभस्य०—said for fun तुम्बुरु—A Gandharva with a horse's head Narada, son of Brahma, and Tumburu, are described as the best of the heavenly musicians, the former excelling in playing on the lute, the latter in music

प्रविष्टकेन—प्रविष्ट (भावे क्त —त added in the sense of a noun) entrance, प्रविष्टमेव प्रविष्टक तेन, used in the sing only, as a stage direction, 'gesticulating entrance' प्राकार—a fence or enclosure. कपित्थ—the wood apple (Feronia Elephantum, कवठ in Mar) It is an inferior fruit, sour in taste *Cf* VI 21, where it seems to have been used in the sense of the Marathi कवडळ which, although attractive from outside, is worthless when broken.

प्रासादवेदिका—a raised seat or terrace of the pleasure-house.

P 186. तिष्ठतु वयिताम०—Charu, who knows now what longing is, feels sympathy for the pigeon in the enjoyment of the company of his mate We have a similar scene in Ratn after II. 6 where the Vidu wants to knock off a *Sarika* like a Kapittha fruit with his cudgel, whereupon the king says—मूर्ख किमप्येषा रमणीय व्याहरति । तत्किमेनां त्रासयसि । दुर्दिनेऽन्धकारे—in darkness on such a cloudy day Dr Ryder would have a च after अन्धकारे, which will, however, spoil the sense It is the darkness of a cloudy day which is more intense that is meant here, and not the two, a दुर्दिन and darkness रङ्क—a beggar (who sighs after being fatigued by wandering here and there for alms). श्वासायते—is a denom from श्वास, meaning 'to breathe heavily.'

इन्द्रमहकामुक—इन्द्रमहे कामुक eager to get oblations, काक इत्यर्थ Some take ०कामुक in the sense of 'a dog,' which is not appropriate, as is shown by the verb काकायसे.

Indramaha was a festival held in honour of Indra in ancient India It was also called Indradhvajotthapana, or the raising of Indra's flag It was celebrated for five days from the eighth of the bright half of Bhadrapada to the 12th, for getting timely rain and general prosperity Its chief feature was the erection of a post with a flag attached to it, for this purpose a tall tree was felled in a forest for making a pole and was solemnly brought to the city It was again removed to the forest on the last day See *infra* चतुरस्र ध्वजाकार

राजद्वारे प्रतिष्ठितम् । आहु शक्रध्वज नाम पौरलोकसुखावहम् ॥ Bhavishyottara-Purana For its full descript on, see our Sanskrit note on Ragh IV 3, and Brihatsam Ch 43 A crow is supposed to be the son of Indra, for Jayanta, Indra's son, according to one account, came in that form to test the power of Rama as Vishnu See Ragh XII 22 A crow is given a share in a sacrifice; and hence is called बलिभुक् The Mahabharata relates—A king named Vasu Uparichara, who ruled over Chedi, laid down his arms and lived in a hermitage, practising penance Indra and the other gods came to him there and induced him to cease from ascetic practices India gave him an aerial car, a triumphant garland of lotuses (ददामि ते वैजयन्तीं मालामम्लानपङ्कजा &c) and a bamboo pole This last he planted into the ground for the purpose of worshipping Indra From that time all kings erect a staff with a flag in honour of Indra See Adip Ch 63, slokas 1—21)

अहं ते मस्तके &c — i e I defy you, I shall easily solve your riddle जानीहि तावत् तेन हि—If so, then first guess, man, this

P 188 रथ्या—रथाना समूह a collection of *rathas* or fighting cars, or cars bringing corn to the city It does not and cannot mean 'a street' here, in that case the word सुसमृद्ध loses its force The Vidu 's answers are near, though not exactly to, the point, *cf* above ग्रीष्म सेनावसन्त—Vidu. purposely puts the words in wrong order, that there should be room for some quibbling further on परिवर्त्य—Cheta means—'transposing the words सेना and 'वसन्त' Maitreya, quibbling on the word, understands by it देह परिवर्त्य, and repeats the same thing again, bodily turning round There is similarly a pun on the word पदे again, पदे meaning the words of the compound सेनावसन्त, and feet Wilson remarks—" The very term might be suspected of etymological affinity to the English 'Pun', being Pahna, the Prakrit form of Prasna, a question " धनिक—A creditor The Vidu humorously calls Vasantasena thus, meaning thereby that she has come to claim more money for her *Suvarnabhanda* यदि कुले नास्ति—The Vidu. makes a pun upon the word कुल, which means 'a family', as well as 'a house'

P 190 अभिसारिका—A woman who, under the influence of passion, makes her lover come to her (—this happens rarely—) or herself goes to meet him अभिसारयते कान्त या मन्मथवशवदा । स्वय वाऽभिसरत्येषा धीरैरुक्ताऽभिसारिका । Sah—D. III 76 When a courtesan is an *abhisarika*, she must go in a splendid dress, with a smiling countenance and with jingling ornaments, see Sah—D III. 78, quoted in the com.

अपद्मा श्रीरेषा &c —This is a general description of Vasant and has no reference to her present visit to Charudatta's house. अपद्मा—'But without the lotus that forms her seat' ललित—graceful, cf उर्वशी सुकुमार प्रहरण महेन्द्रस्य। Vik I p 10, इदमिह मदनस्य जैत्रमस्त्र Mal-Madh II 6 कुलस्त्रीणा शोक.—For her exquisite beauty was sure to attract their husbands away, and make them cease to love them कुसुम—She is compared to a flower, because young men were captivated and drawn to her as bees are by the honey and fragrance of a flower सलील गच्छन्ती &c —Construe रतिसमयलज्जाप्रणयिनी (feeling bashful even as regards the time of sexual sports, i e not seeking them, out of bashfulness) रतिक्षेत्रे रङ्गे सलील गच्छन्ती (walking gracefully along the stage in the form of the field of love, i e exciting passion by her maddening youthful charms) प्रियपथिकसार्थैरनुगता च (she is followed by crowds of loving persons, i e gallants going after her), and hence कुलस्त्रीणा शोक &c The idea is the same as in गदाम्लोकस्थाने भवति पुरमुन्मादतरलै कटाक्षैर्नारीणा कुवलयितवातायनमिव। Mal-Madh II 11, though in this case it is a male that excites passion The passage is misunderstood by commentators and annotators If we take गच्छन्ती in connexion with her present visit to Charudatta, the fourth line remains unconnected Again, सलीलगमन was not possible amid heavy rain and thunderstorm रतिसमय० also cannot be properly explained She was going with the avowed purpose of enjoying the company of Charudatta, there was no लज्जा about it Cf her speech चारुदत्तमभिरन्तु गच्छाव and sl 33, p 174

०बिम्बा —Disc like round forms, cf दरीगृहद्वारविलम्बिबिम्बा Kum I 14 वियुक्तवनिता०—The dark clouds are compared to the sorrow stricken and therefore dark hearts of women separated from their husbands The hearts are dark because they are void of joy, which is poetically considered white मणिमयै इव —The plumages of the peacocks, on account of their eyes of bright and various colours, resembled fans set with jewels. स वीज्यते—Although the eyes on the tails of the peacocks were not actually seen in the darkness, he says so on seeing the peacocks flapping their wings

बर्हिण:—a peacock, from बर्ह (a peacock's tail or feathers, see Sis VIII 11) अस्यास्तीति, and इन (इनित्) which is added to फल and बर्ह, so फलिन having fruit; बर्ह also takes इन्, when we have बर्ही. नीप प्रदीपायते—The Nipa, also known as Kadamba, has

bright buds and blossoms at the roaring thunder, when sprinkled with fresh rain-water *Cf* सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनां Megh II 2, also I 25, मरुस्थलाम्भ प्रविषृतसिक्ता कदम्बयष्टि स्फुटकोरकेव Uttar. III 42 Some take समदन with नीप, 'with the Madana tree' सन्यास कुल०—यथा सन्यास व्रियते, as Samnyasa is readily embraced by people of an ignominious character and brought into disrepute by them, so the moon is obscured by the clouds and brought into disrepute for not giving light People who lead a dissolute life readily become Samnyasins, as a means of covering their vile deeds, and, not being able to follow the rules of the life of a recluse, they generally bring a stigma on it नीचकुलो०—Here by नीच is meant a family of females leading a debauched life, or a harlot, such a woman does not remain faithful to one man संतिष्ठते—स्था, with सम् अव, प्र, and sometimes वि, is Atm by समवप्रविभ्य स्थ Pan. I 3 22, for the simile *cf supra* I. 35

P 192 मूढ &c —Vasant calls the night her rival wife, addressing her as मूढे &c निरन्तरपयोधरया—With the night—'having clouds close together,' with the rival wife —'with breasts leaving no space between,' *i e* so plump as to touch each other (इति विनिवारयन्ती)—stands for the sentence formed by the first two lines It is not a happy idea to make the night Charudatta's beloved and Vasant 's rival. There is nothing to support such a supposition except the quibbling on निरन्तरपयोधरया

स्त्रीस्वभावदुर्विदग्धया— दुर्विदग्धा badly wise, not giving up her point, hence, obstinate (as is the nature of women) These words should rather have been put in the mouth of Vita, as Vasant herself is a स्त्री. मुञ्चन्त्वशनि—hold up the thunderbolt, *i e* lightning

पवनचपलवेग &c —The epithets have a double application as they go with मेघ and नृप, for these see Com and translation करसमूह—(2) the amount of collected taxes The moon shining with mild light is compared to a feeble enemy who is easily overpowered *Cf* ससीकराम्भोधरमत्तकुञ्जरस्तडित्पताकोऽशनिशब्दमर्दल । समागतो राजवदुद्धतद्युतिर्घनागम कामिजनप्रिय प्रिये ॥ Rit. II 1. एतैरेव &c —The idea is—When the roaring clouds have already sufficiently wounded the hearts of women separated from their husbands, and made them long for their husbands, it is a pity that the

malicious stork should make their case worse by actually uttering the words ' the rainy season—the rainy season ' The cry of the *Baka* resembles in sound the word Pravrit *Cf* मेघालोके भवति &c quoted on p 95 of our notes आध्मात॰—L-D says (see Com) आध्माताः शब्दायमानाः &c ; but this is not a good way, as the word गर्जद्भिः already occurs further on शबल—variegated सशल्य—*Salya* is an arrow head which causes pain where it is lodged, here the yearning caused by the appearance of the clouds is the शल्य, as it causes pain in their hearts. प्रोषितभर्तृ॰—प्रोषिताः (gone on a journey) भर्तारः यासां ताः ; the final क which must be added to such words (see sl 20 below) at the end of a Bah is not added, as the rule is not absolutely binding, see Com , तासां वध्यपटह । वध्यसम्बन्धी पटह वध्यपटह , a drum beaten to announce the slaughter of a victim The cry of the stork is just like the sound of the death drum announcing the near approach of death प्रावृट्—this would resemble the cry of the crane in sound क्षार क्षते &c —This expression has become proverbial, and means ' to add misery to misfortune, ' to make a case worse, *cf* क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् Uttar IV 7 The hearts of the women were already wounded (सशल्य), the cry of the crane, which constantly reminded them of the rainy reason, made their case worse and thus acted like salt cast on a wound *Cf* दग्धा पूर्वमहं वसन्तसमये चूताङ्कुरैः कोकिलैः पाप प्रावृषि गर्जितैः किमपरं कर्तव्यमन्यत्त्वया । दीना कान्तवियोगदुःखविधुरा क्षामा तनुर्वर्तते क्षारं प्रक्षिपसि क्षते जलधर प्राणावशेषस्थिते ॥ For the rainy season being extremely unbearable to women, *cf* शिखिनि कूजति गर्जति तोयदे स्फुटति जातिलताकुसुमाकरे । अहह पान्थ न जीवति ते प्रिया नभसि मासि न यासि गृहं यदि ॥

P. 194 उष्णीषं—उष्णमीषते हिनस्ति (destroys) removes इति, fr. ईष्+अ (क); a head-dress, or turban आपीत—completely or entirely drunk up, *i e* obscured सीदन्ति—(1) sink down, (2) crouch low, or experience pain वनिता—a beautiful woman with passion, वनिता जनितात्यर्थानुरागायां च योषिति । Amara कक्षा—(1) the middle part, (2) arm pits रूप्यरज्जवः—The white streams of water are looked upon as silver chains आध्माते—thundering roaring (com); or, better, inflated or swollen (by being driven together). गन्धोद्दामा—(1) sending forth a powerful smell, (2) insolent with pride, see com नवहरित॰—explains the comparison to मणिमय शरः The glossy green shoots of grass look like arrows of gems (emeralds or sapphires) pierced (fixed)

into the earth There is a confusion of ideas in this sl. The clouds are compared to the seas and yet they are described as shooting arrows विद्युत्पक्षैः has no propriety It is simply brought in to explain the चलत्व of the clouds The comparison of lightning to wings is not happy धारापातैः should better have been omitted, then we could have got a fine Utpreksha.

P 196. पटुतर--Very cleverly or loudly आक्रन्दित Hailed, greeted, *cf* शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः प्रत्युद्यातः Megh. I. 23, मयूरकेकाभिरिवाभ्रवृन्दम् Ragh. VII. 69.

बलाकया--by a row of cranes. सोत्कण्ठ--longingly *Cf* गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः । Megh I 10 अञ्जनमेचका --मेचक dark blue, better dissolve अञ्जनेन मेचकाः, अञ्जनवन्मेचकाः will make the quarters deep dark like collyrium, which they were not.

निष्पन्दीकृत &c --In this sl the world is fancied as sleeping in the house formed of rain showers under the canopy of clouds, with its eyes in the form of the beds of lotuses closed and its face in the shape of the circle of quarters muffled, with all distinction of night and day lost पद्मखण्ड--a bed of lotuses क्षपा--क्षपयति चेष्टाः (the actions or movements of creatures) इति क्षपा, fr क्षै 1st Conj P, to cause to cease, to dispel, and aff अ (अच्). निश्चेष्ट Its movements stopped owing to heavy rain पयोधारागृहा०-- The enveloping showers are compared to the walls forming a house, but the idea is very strange स्फीताम्भोधर०--For the comp see Com, छत्रापिधान--the multitudinous clouds gathered in the wide expanse of the sky are the umbrellas forming the canopy of the धारागृह Some take स्फीताम्भोधरधाम separately, स्फीत अम्भोधरा एव धाम यस्य, but it not a good way, as it is tantalogous with धारागृहा० The idea expressed in this sl is not properly worked out The world, although निश्चेष्ट in the rain, does not lose consciousness as in sleep The torrents of water falling all round cannot be fitly compared to the walls forming a house The last line is laboured, and the idea is faulty in that the canopy is not *above* but *in* the house.

उपकृत &c --*Cf* असत्पुरुषसेवेव दृष्टिर्विफलता गता *supra* I 34. वियुक्ता कान्तेन &c --Because women, when separated from their husbands, do not attend to their toilet, *cf* Manu प्रोषिते मलिना कृशा. In sl 13 (*supra*) the hearts of women in separation are said

to be dark, here their external appearance is referred to त्रिदश०— i e the thunderbolt त्रिदशा—the gods, त्रिदश 30 standing for 33 Or तिस्र जन्मसत्ताविनाशाख्या दशा येषा, or तृतीया यौवनाख्या दशा येषा ते.

प्रथमश्रीरिव—A man who obtains a large fortune for the first time, i e being poor suddenly becomes rich, an upstart करोति रूपाणि &c—'puts on various appearances,' this is explained in the first half उन्नमति—(1) rises up, (2) walks with a standing gait, displays haughtiness नमति—(1) sinks low; hangs down, (2) stoops to low things, or acts humbly वर्षति—showers (1) water, (2) gifts or money indiscriminately गर्जति—(1) thunders, (2) talks of himself boastfully, speaks proudly तिमिरौघ—(1) a number of black i e evil deeds, stores up sin.

सविहसतीव—Because the cranes are of a white colour, and smiles are supposed by poetic convention to be white. माहेन्द्रेण धनुषा—i e the rain bow विवल्गति—displays activity, leaps forth with energy (for fighting as it were) वल्ग् with अप occurs in I 19 How the cranes can be seen in the nocturnal darkess, or how we can have a rain-bow (which is due to the solar rays) at night, are questions with which poets are not concerned, for the descriptions of poets are not fettered by the laws of nature, as observed by Mammata—नियतिकृतनियमरहिता .. नवरसरुचिरा निर्मितिमादधती भारती कवे आघूर्णति—Reels or whirls about. अनिलै—tempestuous winds अहिभि—The black clouds sailing in the sky are compared to black serpents gliding on धूपायति--Becomes possessed of the smoke of incense etc, for this sense of धूप cf धूपोष्मणा त्याजितमार्द्रभात &c Kum VII 14 We should rather have read धूमायति 'looks covered or filled with smoke,' for what is intended here is to express the resemblance of clouds to smoke, cf धूमज्योति.—सलिलमरुता सनिपात क्व मेघ Megh I 5 The verb is formed from धूम by adding य (क्यष्) which is added to the words of the लोहितादि group, the verbs so formed being optionally Parasmaipadi, and धूम forms one of the words of the लोहितादि group which is an आकृतिगण Cf धूमायिता दश दिशो दलितारविन्दा Bv I. 104

निर्लज्जस्त्व—For you frighten me and at the same time touch or seize me with your hands

P. 198. पूर्वरतिप्रसक्ता—पूर्वा रति तस्या प्रसक्ता deeply attached to you by love first made. प्रियकाङ्क्षिताया—It would be natural

to take the comp as प्रियेण काङ्क्षिताया, but this is against the fact· so we have to take it as प्रिय काङ्क्षितो यस्या.

यदृच्छहल्याहेतो —The allusion here is to Ahalya's seduction by Indra Ahalya, the daughter of Brahma, was the wife of the sage Gotama Indra once saw her and became enamoured of her. On one occasion, as Gotama went out early in the morning for bathing and performing the proper religious duties, Indra deceived her by the device of assuming her husband's shape and ravished her For other particulars see our note on दीर्घतपस· परिग्रह &c Ragh XI 33. This absurd story of the Puranas had its origin in the allegorical description of Indra (the sun) giving chase to Ahalya the night (अह लीयतेऽस्या), and carrying away the shades of the night, the story is found in the Taittiriya Samhita of the Yajurveda and the Satapatha-Brahmana (*Cf* इन्द्रागच्छेति गौरावस्कन्दिन्नहल्यायै जारेति० शतपथब्रा० का० ३ अ० ३) Gotama is the moon The Ramayana, speaking of Ahalya as the first born daughter of Brahma, evidently refers to the night or the primeval darkness that prevailed before the creation of the world This myth is also explained in another way Indra is the god of rain,and Ahalya is unploughed land (अ not and हल the plough and aff यत्), so this connexion of Indra with Ahalya is nothing more than the conversion of cultivable unploughed land into a fertile one by means of rain.

मृषा व्रजसि &c —When Indra approached Ahalya in the form of her husband, she was surprised to find him come back so soon, but he dispelled her doubts by saying—'I am Gotama, come back so soon to meet you, being unable to overcome the influence of passion' तद्वन्ममापि दु खं—She means—'As you suffered pain on account of your longing for Ahalya, so do I.'

निरपेक्ष—'O you regardless of the torment of others!'. निरवेक्ष्य *v l*—is connected with दु·ख, ममापि दु ख निरवेक्ष्य (having realized, taking into consideration) निवार्यतां &c.

अयि विद्युत् &c —She means—As a female you ought to know how anxious women are to meet their lovers, and therefore you ought to sympathize with me and not put obstacles in my way Mr Sarma quotes–सोत्साहा नववारिभारगुरवो मुञ्चन्तु नाद घना वाता वान्तु कदम्बरेणुशबला नृत्यन्तु सर्वद्विष । मग्ना कान्तवियोगदु खजलधा मा वीक्ष्य दीनाननां विद्युत्कि स्फुरसि त्वमप्यकरुणे स्त्रीत्वेऽपि तुल्ये सति ॥ Subhashita.

ऐरावत—इरा उदकानि सन्त्यस्मिन्निति इरावान् the sea, इरावति भवः ऐरावत by affixing अण्. आखण्डल—Indra, आखण्डयति पर्वतान् इति; by the Unadi affix कल॒ (अल). स्नेह प्रलापयति—Cf तथाऽपि भवद्गुणस्तोमो मामेव मुखरीकृतवान्। Kad p 180

कोपेन बिना—For feigned anger gives zest to pleasure, cf न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते। Sah-Dar कदम्बनीप—Since here the two are differently mentioned, नीप must be taken in the sense of the *Bandhuka* tree. नूपुरयो लग्न कर्दमस्तस्य धरी.

P 200 गच्छ छत्रधारिका &c—This is a very clever way of suggesting that the Vita might now retire with the umbrella-bearer their services were no longer wanted

साटोपकूट&c—It is strange that the poet should make Vasanta's own Vita speak of the profession of a courtesan in such terms as he has done here This shows that the profession was not held in high esteem even in those times The poet has succinctly given us here his own idea of a courtesan's life already amplified by him in the fourth Act आटोप—display of pride, arrogance कूट—a secret plan to deceive or entrap one कपट—fraud See com शाठ्यात्मकस्य—The very soul of which is roguery, *i e* which is based on it रतिकेलि०—see com, a bad comp. वेश्यापणस्य—वेश्यारूप आपण (the market-place) तस्य, the profession of a harlot is compared here to a market place सुरतोत्सव०—Where the commodities stored up (सगृह्यन्ते इति सग्रहा.) for sale are the festivities of sexual enjoyment दाक्षिण्यपण्य &c—दाक्षिण्यमेव पण्य price तेन य सुखस्य निष्क्रय the sale of happpiness तस्य सिद्धि. success in The idea is that Vasant should sell the happiness she has in her possession (*cf* सुरतोत्सवसग्रहस्य *i e.* at her disposal) for दाक्षिण्य (generosity or politeness), which only Charudatta can give her in exchange for her love,—thus, thinks the Vita, can a courtesan's love, which has hitherto been sold for money only, appear in its noblest aspect The line may also be explained as पण्यरूप सुख पण्यसुख, दाक्षिण्येन यत्पण्यसुख तस्य निष्क्रय purchase or price तस्य सिद्धि *i e* show courtesy (be very polite) to Charudatta and obtain from him happiness as its price The line is also explained as दाक्षिण्य परचित्तानुरञ्जनमेव यत्पण्य विक्रेयवस्तु तस्य सुखेन अनायासेन निष्क्रयसिद्धि मूल्यप्राप्ति अस्तु Dr Ryder, who prefers the reading ०सुखनिष्क्रयसिद्धि of the Nir Ed says—"The genitives modify ०सुख० as if we had दाक्षिण्यपण्यस्य सुखस्य &c.," and translates—"May you have success in the sale of your face,

the birth-place of fraud &c. consisting of perfidy, in which love-sports have made their home, the courtesan's stock-in-trade, the compendium of amorous festivals, the price of which is courtesy But we do not see the propriety of making Vasant sell her face '

निष्क्रान्तो विट —It seems that Vita departs alone, although Vasant had desired him to return with her maid It is this maid who figures in the next Scene as the *Cheti* कुत्र युष्माक द्यूतकर —Vasant jokingly calls Charudatta a gamester, referring to his explanation given through the Vidu of how the ornaments deposited with him were lost द्यूतकर इति भणन्त्या &c.—The Vidu, unable to appreciate the spirit of the joke, ironically says this. He is surpised to find Vasant addressing Charudatta as though he were a habitual gamester. Some think that the Vidu really takes it as a compliment to his friend, since Vasant shows thereby that she did not suspect him of having appropriated the casket of ornaments, and that she believed that it was really lost in gambling, but the word आश्चर्यं goes against this view का युष्माक शुष्क—वृक्ष०—Vasant, not knowing what to make of the expression शुष्कवृक्ष०—whether it was शुष्काणां वृक्षाणां वाटिका or शुष्का वृक्ष० asks the Vidu to know what he meant by it यत्र न खाद्यते &c —This reply of the Vidu is quite in keeping with his spirit of gormandism, and it makes Vasant smile on hearing it He means—'It is a place where no banquets are given now.'

P 202 अपि पारयिष्यामि—*i. e*, to address him as a द्यूतकर, although it be in joke Vasant feels diffident as to her being able to address Char in that way when actually in his presence अवसर एव &c —The Cheti cheers her up by saying that the occasion itself will give her courage to say it Mr Paranjpe puts this in contrast with Sita's words in the Uttar —'भवतु कोपिष्यामि यदि त प्रेक्षमाणाऽऽत्मन प्रभविष्यामि' (Act I) with the remark—'What a difference between Vasant and Sita!' But the comparison is out of place, as the two occasions and situations are quite different Besides, the one is a courtesan, the other a high born married woman पुष्पैस्ताडयन्ती—Vasant soon overcomes her momentary nervousness, and knowing how to please her lover with the true genius of a courtesan strikes him with flowers प्रदोष--which usually means 'the first watch of the night' (see Kum V. 44) is used here in the sense of 'the first

half of the night' त्वया समेतस्य &c —*Cf* पादास्त एव शाशन सुखयन्ति गात्र &c Vik III 20

कदम्बेन—The Kadamba flower used as an earornament यौवराज्यस्य —A prince who is being installed as heirapparent The simile is bad, there is no point of similarity between the two, except in so much as both are अभिषिक्त The 'kingdom' meant here is the occupation of the lover's heart through the power of love प्रधानवाससी—fine garments (as would suit her dignity).

P 204 अहमेवार्यां &c —shows that the Cheti had with her a pair of dry garments brought for the very purpose, as those of Vasant were then expected to get wet शुश्रूषयिष्यामि—The Causal in the primitive sense, used for शुश्रूषिष्ये अपवारितकेन—same as अपवार्य. This stage direction is used when a character turns to another and communicates a secret तद्भवेदपवारितम् । रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते । Sah -Dar ऋजुक —Simple-minded, since he asks such a question Had he known the power of love he would not have asked it जनान्तिक—see p 40 and notes thereon. भणित मया &c —see *supra* p 190 We should expect an इति after आगता

मन्त्रितमेव—For these were the words addressed to Vasant when accounting for the loss of the casket of ornaments निध्यायति—looks intently at, eyes carefully. वञ्चितोऽसि—since you have not recognized it.

P 206. किं नु सत्य &c —किं नु इदं सत्य यद्वा विडम्बना—'Is this the truth, *i e* is this the same ornament, or is it a great story and they are going to joke with us ?' प्रिय न प्रिय—Charu is glad to see that Vasant. got back her ornament, for, although he had given her the *Ratnamala*, it was after all a settlement of the matter

विदू०—एवमिव—'I mean to ask you something like this, *viz* was the thief set on by you wishing to play a good joke upon us and to test our veracity ?' Hence he asks the question in a whisper Had he wanted simply to ask how Vasant came by it, he would have done that openly. चेटी—(वि०कर्णे ।) एवमिव—*i e* 'Not that, it was thus'—(she relates the Madanika episode) बाह्या —*i e* am I to be excluded from the secret, is it not meant for my ear ? अनङ्गुलीयक &c —This shows that Charu has only recently been reduced to poverty, it has not yet been an

established fact with him and so his hand passes to his ring which he believed to be there अत एव—For this magnanimity of yours, you show that you are the same in affluence as well as in indigence; for सम्पत्तौ च विपत्तौ च महतामेकरूपता. Vasant has often given expression to this her sentence

P 208 आविस एव—goes with विक्रीणन्ति, he is not able to do anything in the least to show them शून्ये गृहे—As there is nothing to be found in a vacant house, so nothing is to be got from a poor man सरभिरस्य &c—which cannot yield fruit The similes are not very happy.

दृष्टपूर्वं &c—An awkward comp, as Sudraka's often are, see com विस्मृत must be taken as विस्मृत विस्मरणमस्त्येषा by affixing अ (अच), which is added to the words of the अर्शआदि group The word is to be explained like पीता गाव, विभक्ता भ्रातर &c, see Malli on विदित Kir. I 1 Charu means to say that he forgot his poverty in his ecstasy of joy on meeting with Vasantasena पूर्वजन is to be understood in the sense of प्रियजन, as meeting with an ordinary person would not make a man forget himself so far as not to remember his proper position समर्पयता मम स्नानशाटिका—He refers to the bath clout, in which the ornaments were wrapped when they were stolen, mentioned at p 118 The Vidu says this to divert Charu's attention to Vasant. again

रत्नावल्या तुलयितु—*Lit* to balance me against, to know my worth by offering me this necklace, i e. to suppose me to be so very greedy of money as to require a recompense from you The poet seems to be very fond of this verb which he uses frequently in this play

क श्रद्धास्यति &c.—has occurred before, see III. 24. अतिमात्र &c—For he had asked a similar question before and was criticized, so she now knew that he was doing it purposely अपसारयामि—The Vidu drops this as a hint to Charu. that he should enter the house and retire to enjoy Vasant's company पङ्कान्तराणीव—&c—The simile is based on false analogy The shoots of the lotus stalks break through the mire, while the streams of water fall from, and do not pass through, the clouds चन्द्रव्यसनात्—The sky is fancied as being sorry and shedding tears on account of the moon being obscured by the clouds.

P 210. अर्जुनशरप्रतिकर्कशाभि—This is a Sakarian simile. For there is no propriety in comparing the showers to the shafts

of Arjuna which flew with such an impact as to clear the ground before him for one *Krosa* बलदेवपट०—Balarama is described as wearing blue garments, and hence is called नीलाम्बर. *Cf* सकर्षण-पटनीलच्छायधोपहसत इव &c. Kad. p 62, and वहसि वपुषि विशदे वसन जलदाभ Gitagovinda I

पिष्टतमाल०—An unguent of ground *tamala* leaves आलिप्त and उपवीजित indicate the feverish condition of the sky which is fancied as the lover of lightning अम्भोदसम गम०—There is a confusion of ideas here, lightning, fancied as a Nayika, is described as longing for a union with अम्भोद and (in the next line) is made to embrace the Sky The poet should have at least selected a word of the masc gender. रक्ता—(1) red, (2) in love, attached to समालिङ्गति—by this Charu. suggests that Vasant. also should embrace him similarly

रोमाञ्चित—रोमाञ्चा सजाता अस्य तत् जातराग—with passion produced. कदम्ब०—The body thrilling with joy at the touch &c. of a beloved is often compared to the Kadamba tree suddenly putting forth buds at roaring of clouds *Cf* त्वत्सपर्कात्पुलकितमिव प्रौढपुष्पै कदम्बै Megh I. 25, प्रथमप्रियावचनसभ्रमस्फुरत्पुलकेन सप्रति मया विडम्ब्यते &c Mal Madh III. 7, for a similar effect on the female, *cf* सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन बाला। मरुन्नवाम्भ—प्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव ॥ Uttar. III. 42

अस्मद्विध०—मम इव विधा यस्य, *i. e* a poor man like myself. *Cf* the Subhashita—रटतु जलधर पतन्तु धारा स्फुरतु तडिन्मरुतोऽपि वान्तु शीता । इयमुरसि महौषधीव कान्ता सकलभयप्रतिघातिनी स्थिता मे ॥.

कामिनीनां—भृशात् कामो यासां ता कामिन्य women stirred up with great passion इन् here shows excess गात्रेषु—अनङ्गतप्तेषु (implied) परिष्वजन्ति—*v. l* The Par. may be defended on the general principle अनुदात्तेत्त्वप्रयुक्तस्यात्मनेपदस्यानित्यत्वात्

P. 212. स्तम्भेषु—goes with धार्यते प्रचलित &c—प्रचलित. moved from its joints, dislocated वेदिसचयस्य of the construction of the pedestal अन्ता: extremities or edges यस्य; loosened from its borders स्फुटित &c—स्फुटित cracked; ०लेपात्—*i e* सुधाद्रवानुलेपस्य स्फुटितत्वात् He means—The ceiling might come down at any time owing to the cracked condition of the masonry of the upper floor, and the walls being drenched with water might give way, so it is dangerous to sit here in such rain.

अये इन्द्रधनु &c —See our remark on माहेन्द्रेण धनुषा sl. 27, *supra* महेन्द्र०— A man when yawning often raises his arm, and so the rain-bow is aptly considered as the arm of the sky विवृद्धहनुना— The chin also is extended in the act of yawning तालानुसारेण—As a lute is struck so as to produce high-pitched or low pitched or gentle musical notes, or according to the variations in the voice of the singer, and to the marking of musical intervals

ACT VI

The present Act is important in more ways than one In the first place it contains the incident which gives its name to the play, *viz* the filling up of the clay-cart of Rohasena with her ornaments by Vasantasena For it is these ornaments which, falling down from Maitreya's arm-pit, convince the judges later on of Charudatta's crime, serving as direct proof of Vasantasena's murder by him In it also are mentioned the two events which are necessary for the further development of the plot, *viz* Vasanta 's sitting by a curious accident in Sakara's car and Aryaka's escape from prison and his sitting by chance in the car meant for conveying Vasantasena to the Pushpakarandaka garden, where Charudatta had already gone to enjoy her company Charudatta thus finds there Aryaka instead of Vasant , and the two come to be friends It will thus be seen that the action of the play, which was tardily progressing so long, now begins to move with great rapidity and the curiosity of the beholder to know the final catastrophe is ever kept on the stretch

P 214 **युष्माकं द्यूतकर**—Vasanta still addresses Charudatta as द्यूतकर although the facts were cleared up, because that is the name most dear to her on account of the ideas associated with it **पुष्पकरण्डक**—*Lit* 'the basket of flowers,' abounding in flower-plants योजय रात्रौ—*i e* while it was still night, meaning 'before day-break' कुत्र मया गन्तव्य—She asks this question because she fears that Charu might have asked Vardha to take her back to her own house निध्यति—seen closely **किं प्रविष्टा** &c—*i. e* admitted as an inmate of the house

अपि सतप्यते०—For she fears that the servants may not like their master's action in admitting a courtesan in the house.

P 216 **मया प्रथम सत०**—*i e* I shall be the first to feel the pangs of separation **गुणनिर्जिता**—*i e* **न धननिर्जिता**, and so my love is pure and sincere **आर्यपुत्र एव ममाभरण०**—How noble is the sentiment expressed here ! Her husband is her all-in all Dhuta is shown here to be no ordinary wife who is tempted by jewels, she is the worthy spouse of Charudatta who set no value on earthly riches

Read (स्वगत) before तद्यावद्दिनोदयाम्येन, which is necessary before it and which is found in some editions

P 218 **प्रतिवेशि०**—प्रतिवेश अस्यास्तीति प्रतिवेशी a neighbour, **also प्रातिवेशिक**, by अत इनिठनौ भगवन् कृता त &c—this has occurred

before, see p 126, ll 18–19 Cf *infra*, X. 60 एषेदानीं—Now that she has dropped her ornaments (अनलङ्कृता यथा तव माता)

P 220 अपेहि—अवेहि *v l* 'know' (that I won't take) जात—*Lit* 'one who is as good as born,' a term of affection to be used by an elderly person when addressing a younger person *Cf* गान्धारी (addressing दुर्योधन)—जात अल परिदेवितेन Veni V अपवारित—covered (as Vasant was to be carried in it). अवघाटित *v l*—'open', which is against the fact यानास्तरण—The carriage cushions नासिकारज्जुकटुकौ—resenting the insertion of—not bearing—nose-string He means—If left alone they would get unruly and carry away the car

P 222 कथमेषोऽपर &c—This is Aryaka, who has just escaped from the prison, the reference to him here is meant to prepare the audience for his entrance शूर—The brave servant of, a great man who should not be asked to do such deeds

कि न्विद स्फुरति &c—The throbbing of the right eye, or of any part on the right side of a woman, is looked upon as an evil omen, and is supposed to indicate some future evil, while the opposite is the case with regard to males (see *infra*, IX 10); *cf* पुसा सदा दक्षिणदेहभागे स्त्रीणा तु वामावयवे प्रजात । स्पन्द फलाप्ति प्रदिशत्यवश्य निहन्त्यनुक्ताङ्गविपर्ययेण ॥ Vasantarajiya अथ वा चारुदत्तस्यैव दर्शन &c—The sight of a pious man, the mention of favourite deities, the worship of the Brahmanas &c are supposed to remove the effect of evil omens Here, however, by an irony of fate, this wish of Vasanta is not fulfilled She does not see Charu as expected by her.

P 224 भारवत्प्रवहण &c—Sthavaraka felt that the carriage was heavy, but, as it was covered and he did not expect any one to get in, he did not care to examine the inside, but satisfied himself as mentioned in the text and went on

दौवारिका—द्वारे नियुक्ता from द्वार and इक (ठक्) by तत्र नियुक्त Pan IV. 4 69, gate-keepers, sentinels posted at the door to keep watch गुल्मस्थानेषु—At the police-stations, or stations generally at the four gates of a city, with small bands of armed men to keep guard and give signal of danger, and also to look after the protection of the city and to maintain order in it by patrolling the streets at night and so on Manu lays down that for the maintenance of order there should be a *gulma* for each group of two, three

or five villages according to their size, and a larger one for a hundred villages, *cf* द्वयोस्त्रयाणा पञ्चाना मध्ये गुल्ममधिष्ठितम् । तथा ग्रामशताना च कुर्याद्राष्ट्रस्य सग्रहम् ॥ Manu VII 114 गुप्ति—The prison, here the walls of the room in which he was confined.

नरपतिबन्धना०—For the comp see com , here व्यापत्ति must be taken to mean death or destruction, as is clear from the word विशसने in the prose passage following this sl ; for this sense *cf* अव्यापन्न. कुशलमबले पृच्छति त्वा वियुक्त &c Megh. II 41; पितृव्यापत्तिशोकयो Ragh XII 56 It refers here to death under the guise of imprisonment by the king He was sure that he was confined solely for the purpose of being slowly put to death Some translate the passage as—'the great ocean of misery and woe called the king's prison;' or 'the ocean of woe resulting from misery under the guise of' &c. But this does not seem to be intended Dr Ryder remarks—"The slight awkwardness observable when Sudraka attempts to form long compounds as in this verse (twice) and in V. 24, serves at least to help our appreciation of Bhavabhuti's exquisite skill in handling them " निगडैकपाश—one fastening chain

विशसने—must be taken in the sense of 'that which kills,' (वि + शस् + अन being added कर्तरि), being in apposition with कोष्टागारे. It cannot be taken as the loc of purpose. For it is not a case exactly governed by the Varttika निमित्तात्कर्मयोगे, as there is no *karmayoga* here, as in the case of चर्मणि द्वीपिन हन्ति &c प्रियसुहृच्छविलकप्रसादेन—see *supra*, IV 27

वन्यनाग इव—the simile indicates the unmerited severity of the punishment and want of judgment on the part of the king दैवी च सिद्धि —The accomplishment of an object brought on by fate, what fate means to accomplish सिद्धि does not mean here 'superhuman power ' The idea is the same as that in को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे Uttar VII 4, though somewhat differently expressed

P. 226 अदत्तदण्ड —With the fastening rod not drawn out, *i e* open अनायतार्गलं *v l* —अनायता not very long *i e* partly broken अर्गला the festening bolt or rod यस्य, qualifies गृह मम तुल्यभाग्य —shows that his house also was demolished by the king's order when he was taken prisoner

अत्र तावत्प्रविश्य—Because the owner being similarly circumstanced would take pity on him and would not hand him over to the police in case he was discovered

गोष्ठी—a company, a pleasure-party विषमशीलै — Perverse-tempered, *i e* who would not sympathize with a sufferer विविक्तत्वात्—On account of its being unattended by men, solitary.

बहिर्यान — बहिर्यानं गमनं अस्य that has to go out, *i e* going outside the city कथं नूपुरशब्द —It is strange that the driver should have mistaken the clank of the chain for the jingle of anklets, even supposing Aryaka to have walked very cautiously to the carriage The poet himself sees the impropriety of this, since he adds further on the epithet पादोत्फालचालिताना by way of explanation Again, it is difficult to understand how he should have asked Vasant to mount the car without assistance, when she required assistance even in getting down, see *infra,* p 246 ll 13, 14, —or without raising the yoke to allow her to do that, when even a male like Chandanaka required it in order to get in, see p 234 (अरे उन्नमय धुर), —or without removing the screen, as the carriage was covered

पादोत्फाल०—Set in motion or shaken by the raising up of the feet when mounting the car विश्रब्धा —in full confidence, calmly, as if nothing has happened भित्त्वा—(1) piercing with alaram (in the case of the king)

P 228 प्रतोली—The central or main road (ग्राममध्यमार्ग) प्राकारखण्ड —Part of a broken rampart विश्वस्ता —Full of trust, *i e* without fear, or it may be taken as a voc , ' my trusty men ' गोत्रान्तर—To another dynasty, *cf* उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तर श्रीर्गता Mud VI 5 लघु कुरुत—take quick action, look sharp

त त—*scil* देश region, यत्र यत्र शङ्का जायते त त देश is the construction, it may also be rendered as तत्तत्स्थान Some give योजयत as the Chhaya of जोहह, in which case the meaning is त त पुरुष योजयत अन्वेष्टु *Cf* with this Veni VI 2

Having given the above directions to his followers, Chan turns to Viraka and says—किं किं दर्शयसि—' What, what is it that you are bringing to my notice ? You say with confidence (that Aryaka has escaped). What fated man is he who having broken off the fetters is taking away &c ' Chand. says this, as he was

sure that Aryaka could not have escaped from the prison without the help of an accomplice

कस्याष्टमो &c —He means—'Who is he whose death has approached ?' The positions of the planets from one's natal zodiacal sign mentioned indicate dire calamity and death Thus, the sun in the 8 th zodiacal sign from one's natal sign indicates death, the moon in the fourth, a stomach-disease (कुक्षिरोग), Venus in the sixth, mental depravity, Mars in the fifth, destruction or loss, Jupiter in the sixth, sorrow and trouble from the enemy, and Saturn in the ninth, loss of wealth, indigence See com Prithvidhara quotes from Varahamihira's Brihatsamhita Adh 104, slokas 6, 8, 36, 14, 25, 28, 44 In these quotations the last line contains the name of the metre of sl The correted text of Pri 's com is as under—

रुक्त्रासौ चाष्टमस्थे भवति सुवदना न स्वाऽपि वनिता। इत्यष्टमरविफलम्। चतुर्थेऽविश्वास शिखरिणि भुजङ्गेन सदृश । इति चतुर्थचन्द्रफलम्। षष्ठो भृगु परिभवरोगतापद । इति षष्ठभार्गवफलम्। रिपुगदकोपभयानि पञ्चमे तनयकृताश्च शुचो महीसुते। द्युतिरपि नास्य चिर भवेत्स्थिरा शिरसि कपेरिव मालती कृता ॥ इति पञ्चममङ्गलफलम्। न सखीवदन तिलकोज्ज्वल न च वन शिखिकोकिलनादितम्। हरिणप्लुतशावविचित्रित रिपुगते मनस सुखद गुरौ ॥ इति षष्ठजीवफलम्। गच्छत्यध्वान सप्तमे चाष्टमे च हीन स्त्रीपुत्रै. सूर्यजे दीनचेष्ट । तद्वद्धर्मस्थे वैरहृद्रोगबन्धैर्धर्मोऽप्युच्छिद्येद्वैश्वदेवी क्रियाद्य ॥ इति नवमशनैश्चरफलम्॥ In these quotations रिपु means the 6th and धर्म the 9th position The position referred to here are from the *chara* point of view, *i e* to be measured from the zodiacal sign in which the moon is at the time of the birth of a person जीवति चन्द०—He means—While Chan lived, the offender cannot live We shall soon find that this resolve of his is only lukewarm, and yields to the higher sentiment of sympathy for the deserving sufferer The gist of Chand 's speech is that the terror of his name ought to deter any one from effecting Aryaka's release, and that he would rather disbelieve the story of his escape

P 230 चन्दनक शपे &c—Viraka, finding that Chand. is loath to believe him, solemnly declares that what he said was the fact खुटित —पलायित (has escaped), acc to L D , छिन्नबन्ध (has broken his bonds and run away), according to others अपवारित—Veiled, covered Pri reads उद्घाटित, which means manifest to view, ' *i e* in broad daylight

आर्यचारुदत्तस्य—i e having absolute confidence in the loyalty of Charudatta (who would not do anything against the king)

P. 232 क आर्यचारुदत्त —Viraka means–Of what significance is Char. or Vasant ? ' i e that is no consideration with us when we have to do an imperative duty यद्यार्यचारुदत्त &c —This shows what profound regard Chan had for the two

गुणारविन्द—Who is attractive by his virtues as a lotus is by its fragrance and beauty शीलमृगाङ्क—शीले शीलेन वा मृगाङ्क इव आह्लादकरस्त as gladdening as the moon by his disposition, or, as in the Com , ' from whom shines शील (virtuous conduct) like moon light from the moon ' आपन्नदुःखमोक्ष—wherein the misery of the people in distress finds its end, i e who puts an end to &c तिलकभूतौ— तिलकौ भूतो a comp सुप्सुपा प्राप्ते च राजकार्ये &c — This shows Viraka's high sense of duty and his unflinching loyalty to his master

पूर्ववैरी, पूर्वबन्धु —The one is my enemy, the other a friend, in a former life विवाहे च &c —एककार्यनियोगे in this case means दहनकर्मणि Both the fires discharge the same duty, viz that of consuming what is thrown in them, but the one is auspicious, as it leads to the union of the husband and wife, and contributes to happiness, and the other is dismal and causes pain and sorrow (०दहनकर्मनियुक्तयोरपि एक शुभोऽन्यस्त्वशुभ)

तन्त्रिल —' taking care of the king's affairs' (and not negligent like myself) this is meant as a taunt to him सेनापति —Viraka was the chief of the police-force (नगररक्षाधिकृत Act IX) and also the chief magistrate of the city (प्रधानदण्डधारक &c p 242). Chand , it seems, was a military officer, and perhaps had a higher authority than Viraka त्वमपि राज्ञः &c —Viraka says this to please Chandanaka

भीमस्यानुकरिष्यामि—Bhima required no other weapons than his arms when fighting. This is in imitation of Bhasa—सहजौ मे प्रहरण भुजौ पीनासकोमलौ। तावाश्रित्य प्रयुध्येय दुर्बलैर्गृह्यते धनु ।। बाहूरक्षौहिणी यस्य निर्व्याजो यस्य विक्रम। Pancharatra II 55, 56 व्यायच्छत — struggling, contending with arms

यः खलु शरणागतं त्यजति—*Cf* the words of Rama who quotes the sage Kandu in support of his statement when he extended protection to Bibhishana —बद्धाञ्जलिपुट दीन याचन्त शरणागतम्। न

हन्यादानृशस्यार्थमपि शत्रुं परंतप ॥ आर्तो वा यदि वा दृप्तः परेषां शरणं गतः । अरिः प्राणान्परित्यज्य रक्षितव्यः कृतात्मना ॥ स चेद्भयाद्वा मोहाद्वा कामाद्वाऽपि न रक्षति । स्वया शक्त्या यथान्यायं तत्पापं लोकगर्हितम् ॥ विनष्टः पश्यतस्तस्य रक्षिणः शरणं गतः । आदाय सुकृतं तस्य सर्वं गच्छेदरक्षितः ॥ एवं दोषो महानत्र प्रपन्नानामरक्षणे । अस्वर्ग्यं चायशस्यं च बलवीर्यविनाशनम् ॥ Yuddha-K Ch 18, Sls. 27-31

पत्ररथ — A bird, पत्र the wing रथ इव यस्य   शाकुनिक — A fowler, a bird catcher, शकुनान् हन्ति इति, fr शकुन and इक (ठक्). एषोऽनपराध &c —On seeing Aryaka in the carriage and having given him the word of safety, Chan finds himself in a fix He remembers his duty to the king Aryaka, however, was innocent, he was the friend of Sarvilaka to whom he owed a debt of gratitude for having saved his life (which is, however, not referred to in the play), the carriage belonged to Charudatta who would be involved in the matter for no fault of his All these considerations weigh heavily with him, and he determines to carry out his promise to Aryaka.

भीताभयप्रदान &c —*Cf* न गोप्रदानं न महीप्रदानं न चान्नदानं न तथाऽऽत्मदानम् । यथा वदन्तीह महाप्रदानं सर्वप्रदानेष्वभयप्रदानम् ॥ सर्वकालसमृद्धस्य अश्वमेधस्य यत्फलम् । तत्फलं लभ्यते त्रस्ते रक्षिते शरणागते ॥ Hit IV 62, 63 *

दृष्ट आर्य —Chand got down so quickly that he had scarcely time to collect his thoughts, and in his hurry and confusion he was about to say आर्यक, but he suddenly checks himself and says आर्य

P 236 घर्घर—*Lit* gurgling, faltering त्वमपि—Even a sturdy and brave man like you

खशखत्ति &c —म्लेच्छजातीनां, here 'mlechchha' means a non-Aryan, a barbarian Some of the tribes mentioned here, which must have been well known in the days of the poet, cannot be identified now, as observed by Wilson, but they were mostly natives of South India खश—The Khasas are mentioned in Mud V 11, but they were a northern tribe and cannot be intended here विड probably stands for विराट or Berar, द्राविड is आन्ध्र or Tailangana, चोल is the modern Tanjore, it is men-

* The importance attached to the duty of affording protection to those who solicit it is repeatedly urged in the Hindu writings This feeling seems to have pervaded the heroic times both of Greece and Rome, and to have secured Adrastus an asylum at court of Croesus and Coriolanus a refuge in the halls of Aufidius (Wilson)

tioned in the Vikramankadevacharita, see III 66, &c The mlechchhas did not, it seems, much observe the distinction of gender *Cf* the precept दुष्टाञ्शब्दान्मा प्रयुक्ष्महि म्लेच्छाश्च मा भूमेत्य-ध्येय व्याकरणम् ।

कर्णाटकलह—seems to mean, from the context, a quarrel purposely stirred up It seems that the people of Karnataka were notorious, in the days of the poet, for their spirit of quarrelling and using grossly abusive language कस्त्व—'who are you to question my testimony ?' पूज्यमान &c —As you are respected by the people, being the king's favourite, you do not remember your low caste को भणतु—Who will declare it ? It is so execrable

P 238 शीलविभवेन—owing to the nobility of my disposition, I am too noble minded to utter it कपित्थेन भग्नेन—'What is the use of breaking a *kapittha* fruit ? Only its worthless and ugly inside would become known' From this it seems that *kapittha* is here used in the sense of the Marathi कवठ, which has a gaudy exterior but is worthless when broken सज्ञा ददाति—he indicates by gesticulating several acts of a barber that he is a barber These are explained in sl 22

कूर्चग्रन्थि—The beard-root, *i e* the whole beard taken together सस्थापन —*Lit* one who gives it a proper shape, hence, trims it सज्ञा ददाति—*i e* to indicate that he belongs to the family of a shoe maker, or leather-tanner

जातिस्तव विशुद्धा—said ironically भेरी—A large kettle drum, बिभेत्यस्या स्वात् इति भेरी पटह–A drum with a less frightful sound, *cf* पटुपटहध्वनिभिर्विनीतनिद्र Ragh IX 71 अह चर्मकार —In Shakespeare's *Henry VIII* the lords call Wolsey 'a butcher's cur'

P 240 चतुरङ्ग &c —चतुर्णामङ्गाना समाहार चतुरङ्ग *viz* the two hands and the two feet, with which he had struck him कल्पयामि—L D gives कर्तयामि as the Chhaya, in either case the meaning is 'cause to be cut' (राजभटैरिति शेष L D), hence, 'I shall have you quartered.' Srinivasa Sastri takes चतुरङ्ग in the sense of पुष्टमङ्ग (your fat and burly body), remarking बभूव तस्याश्चतुरस्रशोभि, सर्वं चतुरस्र, इत्यादिषु पूर्णे चतुरस्रपदप्रयोगादिहायमर्थ But is this far fetched and quite beside the mark. शुनकसदृशेन—merely barking like a dog, nothing serious can come out of your threats आर्ये वसन्तसेने—He addresses Aryaka as Vasant in order to lull all suspicion on the part of the driver and the bystanders

स्पन्दते दक्षिणो भुज --The throbbing of the right arm in the case of males augurs good fortune *Cf* अङ्गदक्षिणभागे तु शस्त प्रस्फुरण भवेत् । अप्रशस्त तथा वामे पृष्ठस्य हृदयस्य च ।। Matsya-purana See *supra* p 222, and comp अभिमतफलशसी चारु पुस्फोर बाहु । Bhatti I 27. विज्ञप्ती--(1) Requested by me, (2) To whom I have made known myself प्रत्ययिता--(1) In whom confidence is produced about safety by me, (2) If you realize the prophecy, प्रत्यय सजातोऽस्या न लुब्ध --I do not say so through greed of a reward in case the prophecy is fulfilled ब्रूम -The pl is by अस्मदो द्वयोश्च Pan. I. 2 59 अस्मद् may be optionally used in the pl even when the speaker happens to be one individual

चन्द्रशीलाढ्य --चन्द्रवच्छील तेन आढ्य richly endowed with चन्दन भो स्मरिष्यामि--This speech is जनान्तिक (not to be heard by the driver) अभय &c --Construe यथा देवी शुम्भनिशुम्भौ हत्वा देवेभ्योऽभयमददात्तथा हर इ० तव शत्रुपक्ष हत्वा &c

Sumbha and Nisumbha were two demons, brothers, who practised penance for thousands of years and propitiated Siva who conferred upon them a boon that in riches and strength they should excel the gods In their exultation they warred against the gods and oppressed the world The gods, at the advice of Brahma, Vishnu and Siva, applied to Durga, who fought with them, defeated their forces, slew their commanders Chanda and Munda, and finally killed them This story is given in the 5th and the following Sections of the Chandipatha, of the Markandeya-purana

P 242 अरे निष्क्रामत &c —(Read निष्क्रामत for निष्क्रमत), अरे shows surprise निष्क्रामत qualifies आर्यकस्य (to be supplied from the context) L D also says the same Chand looks at the curtain and beholds Sarvilaka following the car at close quarters Sarvilaka, it seems, was brought there by chance He did not know that Aryaka was in the car Had he known it, he would have asked his friend to get down at some suitable place on going out of the city But we find no trace of him in the next Act The poet has achieved a double object by thus suddenly introducing him here He gives Chandanaka to understand that Sarvilaka had his hand in the release of Aryaka. But he keeps him off from Charudatta, for, his introduction to him

at this stage would not have served any dramatic purpose. It would have marred the effect which is produced by his introduction to Charu in the tenth Act as the chief organizer of the whole plan भवतु—Well, let him go, it is a desirable thing प्रधानदण्ड०—*cf supra*, प्रधानसभिको माथुरी मया विरोधित &c p. 84 अहमपि—I also (like Sarvilaka)

ACT VII

This is the shortest Act in the play containing only one incident, but it is an important one, it is the accidental friendship between Charudatta and Aryaka

P 244 वणिज इव &c —Similarly Kalidasa compares mountains to merchants in Vik IV 4 (धारासारोपनयनपरा नैगमा सानुमन्त) शुल्क—the tax or toll due to the king, घट्टादिदेय शुल्कोऽस्त्री। Amara The bees gathering honey are here compared to men collecting taxes, but it is not a happy simile, toll is not collected from every article for sale अक्ष —The axle परिवर्तन—change (of the axle, i e. putting in another) छिन्नोऽथ वा—This cannot cause any perceptible delay वर्त्मान्तो०—कर्मान्तो० v l left on the road at the close of the work (repair of the road &c), is preferable to वर्त्मान्तो०, where अन्त has to be taken in the sense of मध्ये 'in the middle,' which is rather forced स्वैर—easily, as he lists गुप्तार्यक०—गुप्त. आर्यक यस्मिंस्तत्प्रवहणम्

सावशेषापसार —whose escape is incomplete, yet to be fully effected साधोस्तु याने—The fact that the carriage belonged to a good man, who would never betray him, is, however, assuring to him परभृत इव &c —The simile refers to the habit of the cuckoos to get their eggs hatched by crows *Cf* Sak स्वमपत्यजातमन्यैर्द्विजैः परभृता खलु पोषयन्ति। V 22

Dr Ryder quotes the following (which will be interesting to the student) from D D Cunningham, *Indian Friends and Acquaintances* (New York 1904) pp 64–65—"The order of events is this—When everything is ready and a desirable nest has been chosen, the cock-koil, conspicuous in his shining black plumage and crimson eyes, seats himself on a prominent perch, whilst the hen, in modest speckled grey garb, lurks hidden among dense masses of neighbouring foliage He then lifts up his voice and shouts aloud, his voice very soon attracting the attention of the owners of the nest, who rush out to the attack and chase him away Now comes the chance for his wife, who forthwith nips in to deposit her egg "

P 246 अस्मात्—The reading व्यसनार्णवोत्थित is more forcible, no doubt, than the one in the text, but then grammatical structure becomes rather loose, as अस्मात् must be taken with the prior member of the Comp अस्मात् may also be taken separately in the sense of 'from my doing so,' but it is not a good way ईदृशीं दशा—i. e. wearing fetters धृतं—supported, or, saved *Cf* *infra*, Sl 7.

कि निगडेन बद्धौ &c —The Vidu's witticisms are often so meant as to foreshadow some event of that sort *Cf* with this किमत्रोज्जयिन्या चौरोऽपि नास्ति p 108 वसन्तसेन —The Vidu, on seeing Aryaka in the carriage, humorously describes him thus JV explains—वसन्त the spring सेना यस्य स कामदेव करिकरसम०—That is, having long and very stout hands *Cf* करिवरकरबाहु Bhasa's Madhyamavyayoga I 6 These physical marks indicate royalty पृथुतरसमवक्षा —is the same as Kalidasa's कपाटवक्षा (Ragh III 34). ताम्र०—ताम्रत्व indicates martial spirit असमान—A thing unworthy of him गोपालप्रकृति —गोपाल प्रकृतिर्यस्य born of a cowherd, *i e*, a cowherd by birth

P 246 स्नेहमयानि &c —He means–You have bound me (to you) by chains of love which are harder than those of steel सगच्छस्व निग०—Maitreya says this to Charudatta 'Accept these fetters of love, which bind him and you,' *i e*, accept his friendship एषोऽपि मुक्त —Or एष विमुक्त, he is entirely set free. Some take सग० to mean 'come in contact with,' 'put these fetters on your feet,' but the very conception of this idea is horrible Maitreya, although sometimes apparently uncharitable in his remarks, is not so silly as to say this at such a time and in the very presense of Aryaka, the future, king His love for Charu would never allow him to think of fetters on Charudatta's feet Again, to have this meaning, we expect निगडानि to be in the Instrumental Or, the Vid may be saying this to the Cheta Take up those chains (for being thrown away)' Dr Ryder also says—There seems no reason why Mait should say 'Be united with the fetters '

'It is just possible,' he adds, that 'there is a smutty pun in सगच्छस्व, that Mait means to hint that Charu, not being able to be united with Vasant, must be content with what has actually come in the cart, namely the fetters ' We have quoted this as a fine specimen of the exercise of critical wit The Doctor himself observes 'But this does not explain the case of णिअडाइ.'

धिक् शान्त—Charudatta does not like the idea of leaving Aryaka so abruptly स्वयग्राहप्रणयेन—स्वय ग्राह the acceptance of the car for driving in, तत्र प्रणय courtesy or favour. *Cf* कण्ठे स्वयग्राहनिषक्तबाहुम् । Kum III. 7 Some grammarians object to the form ग्राह, it should be ग्रह Others hold that it is allowable For the full discussion of this point see our note on the sl from Kum. अलघुसचारा—He means—On account of the feet being heavily

fettered for a long time he would not be able to walk quickly (with natural ease), and this will rouse suspicion लघुसचारा—*v l* Will make little progress सवारा—*V l* The concealment of your being fettered will not be easy, as you will have to trudge on प्रवहण विश्वासम्०—For, nobody would think that a state criminal can be driving in a carriage क्षेमेण व्रज &c —The dialogue here is in the Sardulavikridita metre, broken up as necessary This practice is not rare in Sanskrit, *cf* Uttar. 1 33, Mal Madh III 18, X 8, and such subhashitas as कस्त्व भो कथयामि दैवहतक मा विद्धि शाखोटक &c ,—or कस्त्व भद्र खलेश्वरोऽहमिह किं घोरे वने स्थीयते &c Sometimes the speaker is the same, but his speech is interrupted by prose passages spoken by others, Mud VI 16, and Ratn IV 19 will serve as in tances. स्वात्माऽपि &c —may be a question—'Can anyone' &c , or we may supply (and this is better) त्वा विस्मरिष्यामि चेत् I shall forget myself as well The meaning is, 'you are my very soul'

P 250 यद्युद्यते पालके &c —With the readings in the foot-note and the omission of न, the meaning is–When Palaka is bestirring himself with effort, there is great guarding, *i e* every nook and corner is vigilantly guarded (by the officers) व्यलीक—a very serious or heinous crime This is a word of constant occurrence, see Sak VII 24, Ratn III 15 &c चारदृष्टचा—see Kam Nit XIII 29 *Cf* गाव पश्यन्ति गन्धेन वेदै पश्यन्ति च द्विजा । चारै पश्यन्ति राजानश्चक्षुर्भ्यामितरे जना. ।। And Ramayana—यस्मात्पश्यन्ति दूरस्था सर्वानर्थान्नराधिपा । चारेण तस्मादुच्यन्ते राजानश्चारचक्षुष ।। See also Kir. I. 4

अनाभ्युदयिक—see Com , not leading to prosperity, inauspicious श्रमणक०—The sight of Sramanaka was considered inauspicious probably because of his shaven and uncovered face The Sramanaka is the same as the Samvahaka of Act II

ACT VIII

ACT VIII is a continuation of the second part of the preceding Act, the scene is the same, *viz.* the garden *Pushpakarandaka*, and it is introduced by the entrance of the Sramanaka mentioned at the end of the last Act Its principal events are the strangling of Vasantasena by Sakara followed by her apparent death, and the ascetic's noticing her revive and taking her to his abode The narrative proceeds smoothly, being interrupted out of dramatic necessity only in two places, once at p 264, and again at p 290

P. 252 **चीवर**—a garment worn by ascetics (मुनिवास । शाक्यभिक्षुप्रावरणमिति सुभूति ।) **सयच्छत निजोदर**—Restrain the cravings of your stomach, do not be solely devoted to the feeding of the body **नित्य जागृत** &c —Keep awake by sounding the drum of contemplation, thinking of God, always remember that the happiness the world gives is not permanent This is the Vedic precept also *Cf* उत्तिष्ठत जाग्रत प्राप्य वरान्निबोधत । Kathopanishad III 14, and या निशा सर्वभूताना तस्या जागर्ति सयमी । Bg II 69 **विषमा**— Difficult to be caught *i e* controlled **अनित्यतया**—अनित्यमिति शरीरादिक सर्वमिति शेष , looking upon all mundane things as not permanent **धर्माणा शरणमस्मि**—I have become the abode of religious duties only, *i e* am solely devoted to their performance

पञ्चजना—The five persons, *i e* the five senses, which lead away a man The comp with a numeral is allowed when the whole is a सज्ञा (a name or a technical term of science), *e g* सप्तर्षय, पञ्चजना &c *Cf* यस्मिन्पञ्च पञ्चजना आकाशश्च प्रतिष्ठित । Bri Up IV 4 17 **स्त्रिय**—the woman, *i e* अविद्या wrong knowledge, Nescience For the effects of अविद्या see Mund Up 1 2 8–10. The doing away with Avidya, the purification of the mind, and the destruction of Ahamkara, are necessary for the attainment of Moksha even according to the Vedanta theory.

ग्राम—The village, *i e* the body with the जीवात्मा in it **रक्षित**—prevented from going astray **अबल चण्डाल**—The fiend Egoism, अबल कृत being rendered helpless (अविद्यातत्कार्यसहायरहित कृत) **स्वर्ग गाहते**—attains *summum bonum.* The word स्वर्ग is used here in the sense of 'permanent happiness' (and not that obtained in Indra's *svarga*), *cf* यन्न दु खेन सभिन्न न च ग्रस्तमनन्तरम् । अभिलाषोपनीत यत्तत्सुख स्व पदास्पदम् ।। Pri reads अबल क्व चा०. where

क्व (where, by whom) does not fit in with the context A the best it may be taken as चण्डाल अबल निर्बल सन् क्व मारित, अबल कृतश्चेत् स्वयमेव नश्येत् इत्यर्थ । The metre is faulty, some long syllables must be read as short and *vice versa*, see Com This enigmatical way of presenting some of the truths of Vedantism has been popular with writers from the Vedic period down to the time of Marathi writers like ज्ञानेश्वर, एकनाथ and others शिरो मुण्डित—Like the Buddhas, the Brahmana-bhikshu also must have his head and chin shaved, *cf* क्लृप्तकेशनखश्मश्रु पात्री दण्डी कुसुम्भवान् विचरेन्नियतो नित्य सर्वभूतान्यपीडयन् ॥ Manu VI. 52

किमर्थं मुण्डित—He means—Unless there is *Chitta-suddhi* outward shaving is useless, it becomes a mockery गृहीतकषायो०—*i e*, immersed in a liquid of a dull red colour (made from a paste of an ochreous clay)

P 254 गामिवापवाहयति—Mr Apte in his Dic gives to अपवह् *Caus* the sense of 'to cause to carry the yoke,' and cites this passage in illustration, so he evidently bases his meaning on this passage alone But it seems to be conjectural The idea of making one bullock carry a yoke is very strange. So the real meaning seems to be 'turns him away' by seizing him by the nose like a bull after having passed a rope through the septum of his nose (भृत्येन गामिव नासिका विद्ध्वा भिक्षुमपवाहयति) आपानक०—आ सभूय पिबन्त्यत्र इति आपान, from पा and aff अन (ल्युट्) अधिकरणे, आपानमेव आपानक a drinking party (कन् स्वार्थे), for this sense *cf* सर्व एव सिद्धविद्याधरलोक कुसुमाकरोद्याने आपानकसुखमनुभवति &c Nag III. p. 50, ताम्बूलीना दलैस्तत्र रचितापानभूमय । Ragh IV 42 रक्तमूलक—It was a practice of drinkers, it seems, to eat a red radish as a relish to induce thirst and to give zest to liquor

निर्वेदधृतकाषाय—काषाये धृ means 'to turn a recluse' He has become a Bhikshu, being tired of the world, and so deserves pity and not molestation

अशरणशरण०—अशरणाना शरणा the refuge of, प्रमोदा भूता प्रमोदभूता । सह सुपेति समास । अशरणशरणाश्च ते प्रमोदभूताश्च तै or ०शरणाना प्रमोदार्थं भूतै उत्पन्न क्रियमाणचारुकर्म—This should better have been compounded as ०प्रमोदभूततरुक्रियमाण०, but the connexion can be easily understood, and so it is left out (सापेक्षत्वान्नित्य-समास), क्रियमाण चारु कर्म (such as supplying shade, providing fruit and flowers &c) यस्मिन् अगुप्त—A pun on the word गुप्त—

(1) not protected from, open or accessible to all, (2) not guarded, unrestrained, licentious The word शुभात्मना instead of दुरात्मना would have made the simile very appropriate, but the poet intends a secret fling at Sakara (तव हृदयमिव) and so uses the word दुरात्मना, to the detriment of the beauty of the simile अनिर्जितोपभोग्य--(1) अनिर्जित च तदुपभोग्य च to be enjoyed and to be considered as not conquered, i e giving full freedom to the people in the pursuit of their pleasures, so that they should not feel that they are conquered A king who has to gain the affection and loyalty of his new subjects has to do this (2) To be enjoyed without restraint, अनिर्जितमनिर्बन्ध यथा तथोपभोग्यम्। उपासक —‘ A worshipper of Buddha,’ a formal way of addressing a stranger, whether a follower of Buddha or not Also, one who ministers to the comfort of others, such as a sudra, a barber &c , in which sense Sakara purposely understands it This shows that the Sakara is not altogether a fool

शलावके (चार्वाक)—L. D चारु मनोहर लोकसमतत्वात् वाको वाक्य यस्य Name of a sophistical philosopher (said to have been a pupil of Brihaspati), who was an atheist out and out and advocated materialistic doctrines, denying God or heaven alike. Sakara again puns or blunders on the words धन्य and पुण्य By धन्य he understands ‘ a materialist, an infidel, धनमर्हतीति धन्य one who thinks of money (अर्थ) only, i e the pleasures it brings one, and does not care for धर्म, or धन लब्धा, यत् being added by धनगण लब्धा Pan IV. 4 84 Some render शलावके by शरावक in Sanskrit, taking it to mean ‘ an earthen pot’ (for keeping corn), the prakrit धण्णे being rendered by धान्य Next Sakara understands पुण्य in the sense of a कोष्ठक which L D takes to mean ‘ a brick trough for watering cattle’ (which gives पुण्य to one constructing it—यत्र पशव पानीय पिबन्ति तत् कोष्ठकं हि पुण्य प्राण्यनुग्रहात्) Or कोष्ठक may mean ‘ a granary’ पुण्णे Prak being rendered by पूर्ण Next Sak perversely asks ‘ Am I a potter ?’ A potter obliges poor people by making cheap pots for them पुणाति (fr पुण् 6 P to do a good thing) इति पुण (इगुपधत्वात्क), पुणे साधु पुण्य , तत्र साधुरिति यत् कुलित्थयूष—यूष च is a technical term in medicine, it means the liquid turned somewhat viscous, obtained by boiling in water some corn (generally मुद्ग) Marathi मूग, here *Kulittha*, Marathi कुळीथ)

शबलानि *v l*—of a varied colour. " This reading of Stenzler and J V seems preferable and has considerable authority " Dr. Ryder ०प्रहारिक—एक प्रहार जीवितापहारित्वेनास्त्यस्य by adding इक (ठन्), one to be killed with one stroke, *i e* 'I'll ' dispatch you with one blow '

तथैव—Just as it was when he got shaved and entered upon an ascetic's course of life केशविरहात् is significant Although there is no hair, his brow is not darkened being sunburnt, hence his conversion must be very recent चीवरकृत—Because the Bhikshus wear one garment in their peculiar manner, one end of which they pass lightly across the shoulder which by its friction causes a scar there नाम्यस्ता &c—His manner of wearing the brown garment which is harsh to touch shows that he has not yet been inured to it कषायरक्त वस्त्र कषायवस्त्र, a comp of the Sakaparthivadi class, otherwise we should expect काषाय० By रचना Pri understands the proper dyeing of the garment also, see com दूर निगूढान्तर—(the other hem of the garment) which has covered the body to a great distance below (*i. e* more than enough–which shows that he is not yet properly used to it) पटोच्छ्रयात्—on account of the bagging of the body of the garment ' And he has not learned the (proper) arrangement of the yellow robe, and the hem of the garment, by which the middle part is quite concealed, loose because of the bagging of the cloth, does not fit on his shoulder " Dr Ryder

P 258 विपर्यस्त०—विपर्यस्ताः perverse मनसश्चेष्टा the operations of the mind येषा or विपर्यस्ता मन चेष्टा actions च येषा वर्ष्मन् the body, वर्ष्म देहप्रमाणयो Amara, for the other sense see Ragh. IV 76

कठोरनिष्पन्द०—कठोरा full grown निष्पन्दा steady, *i e* close-sticking लता &c, see Com, or, ' in a mercilessly hard and steady embrace ' निर्वृतिं यान्ति—Feel entirely happy, *cf* सदृश मिष्टसमागमनिर्वृतिं वनितयाऽनितया रजनीवध । Ragh IX 38

P, 260. पनसफलानीव—We can expect such a simile from Sakara only सूर—The sun, सुवति प्रेरयति कर्मणि लोकान् (impels men to action) इति सूर, fr सू 6 P and र (Unadi क्रत्) कुपित-वानर०—Here a red faced monkey is to be taken समान इव पश्यति सदृक्ष Another simile worthy of Sakara's wit हतपुत्रशतेव—This

is one of the rare instances in which Sakara's knowledge of history is correct

गान्धारी—गन्धाराणां जनपदानां राजा गान्धारः तस्य अपत्यं स्त्री गान्धारी She was the daughter of Subala, king of the Gandhara country, and wife of Dhritarashtra As her husband was blind and lost to the comforts of sight, she, like a true Pativrata wore a screen over her eyes to reduce herself to his condition गोकुल—A herd of cows सजातीयैः कुलं Amara *Cf* पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां &c Malav. II 12

P 262 भाव, भाव, शकुनि खग &c. नर पुरुष &c, and गृह शरण, are instances of Sakara's tautology गृहशरण may, however, be taken as गृह शरण sole refuge येषां ते गृहशरणाः तथा निषण्णाः, मम शिरसि निलीन. is व्याहत, मध्याह्नसूर्यकिरणानां सवत्र प्रसृतत्वात् छायानिषण्णत्वाद्वा निर्वहन्ति—pass the heat (*i e* noontime) जीरक—Cumin seed भद्रमुस्ता—Orris root वचा—a kind of aromatic root (उग्रगन्धा) गन्धयुक्ति—A pounding together of fragrant substances Although the things mentioned here have a strong smell, they are not all pleasant ones and they have nothing to do with the improvement of voice Sakara is evidently punning on the word गन्ध in गन्धर्व

व्याघारित—Amply sprinkled over with ghee, and fried पारभृतीय—From परभृत a cuckoo

P 264 विसष्ठुल—'out of joint,' 'changed upside down'

घुरघुरायमाण—Croaking, rattling, Pres p A' of the Denom. fr घुरघुर, घुरघुरो भवति घुरघुरायति-ते। लोहितादिडाज्भ्य इति क्यष् (य) See note on खटखटायेते p 10

P 266 अहमात्मीयो न भवि०—I shall lose myself, I shall die, it will be no loss to anybody else (*cf* Marathi मी आपला) अभ्यन्तरक—Admitted to one's secrets, a confidant

P 268 मृतोऽसि—Sak says this humorously instead of saying मृतोऽस्मि Sakara, who is far more cunning and shrewd than he appears to be must have known at a glance that the woman was Vasantasena; but he says so purposely, probably to see what Vita might do See Sak's speech on p 271 (यदि राक्षसी &c मुषितौ &c.—is विपरीतोक्ति (see com) as is Sak's characteristic ०च्छिन्नदृष्टे—with your eyes obscured, *i e* dazzled by the glare of the mid day sun. You might have mistaken the robed figure

of Sthav, which was before your eyes, for that of a woman सकञ्चुका—is necessary for the figure being mistaken for that of a woman

अवनतशिरस—For a gentleman must not look up and gaze at a stranger woman's face This brings out Vita's sense of modesty and decorum He wants to be reckoned as a gentleman in an assembly (सदसि गौरवप्रियस्य) पथि वृषभा इव—This is the habit of bullocks For the idea *cf* एता रावणजीमूताद्वाष्पधारा विनि सृता । विभान्ति राममासाद्य वारिधारा वृष यथा ॥ Bhasa's Abhisheka, VI 10, and आसारवर्षमिव गोवृषभ सलील । Madhyamavya 40 सशयितास्मि—I am placed in jeopardy को दोष—' What harm, what danger is there in this ? ' Vita says this as he found his master accusing Cheta of cowardice

P 70 कथ शृगाला &c—Sakara says this in his usual humorous way to frighten Vita These are bad omens

०प्रतीकाश—Words like नीकाश, प्रतीकाश express सादृश्य or resemblance when used at the end of compounds पुलिना०—implies a spotless way of living Here Char and Sakara are indirectly described, and so the fig of speech is अप्रस्तुतप्रशसा

वसन्तसेने—This is of course said in a suppressed voice. जननीवशात्—Yielding to the persuasion of your mother. Ignorant of the true fact, Vita naturally makes a supposition For he knows how his master had sent a carriage with a costly present previously to Vasan 's mother, asking her to send her daughter to his mansion See p 134

अशौण्डीर्यस्वभावेन &c—Vita wanted to complete his sentence by adding आगतासि &c But on finding her nod a 'no' for what he said, he says—'If you did not come at the bidding of your mother (यदि न जननीवशात् तर्हि) then it must be I think (इति मन्यते) on account of the natural propensity of a courtesan that disregards self-respect or pride and leads her to serve a great man' It cannot properly be taken to mean ' Sakara is thus honoured by you', as some take it, not knowing the real fact he makes this guess, and that she should not feel abashed he adds ननूक्त &c समम्पचर भद्रे &c—See I 31

यदि राक्षसी &c—Sakara is too shrewd to be deceivd by Vita किमनेन निरू०—What is the use of scrutinizing the matter ? Why go deep into it ? उद्यानपरपरया—so as to avoid the sun

धुर्याणां—He uses the pl., as he is speaking in general, 'thus the bullocks get rest' धुरं वहतीति धुर्यः, धुर् takes in this sense the affixes य (यत्) and ढक् (एय), so धौरेय also तिष्ठ तिष्ठ, न हि न हि—This shows the extreme fickleness of Sakara's mind

P. 272 दुष्कर विष &c,—i e it is difficult to turn a villain into a good man Pandit Hiranand quotes—न विषममृतीकर्तुं शक्यं प्रयत्नशतैरपि त्यजति कटुता न स्वां निम्बः स्थितोऽपि पयोह्रदे गुणपरिचितामार्यां वाणीं न जल्पति दुर्जनश्चिरमपि बलाध्माते लोहे कुतः कनकाकृतिः ॥ दुर्जनं सुजनीकर्तुं यत्नेनापि न शक्यते । संस्कारेणापि लशुनं कः सुगन्धीकरिष्यति ॥

वासुदेवक— Sakara is very fond of the affix क The order should rather be मनुष्य प्रवरपुरुष वा० He calls himself Vasudeva probably looking to the amorous side of that god's life See p 36

दशनखे—दशानां नखानां समूहः दशनखं तत्र 'I fold my hands and place them at your feet' See com If taken as voc sing it has no propriety, even supposing that Sak is the speaker यत्तव मयाऽपकृतं—He refers to his threats in I 29, 30 मदनातुरेण—आतुर affected or afflicted by, *fr* तुर् 3 cl (तुतोर्ति इति) and क (अ) तत्क्षामितासि—For a similar idea *cf* यच्चावहासार्थमसत्कृतोऽसि विहारशय्यासनभोजनेषु । एकोऽथ वाप्यच्युत तत्समक्षं तत्क्षामये त्वामहमप्रमेयम् ॥ Bg XI 42

अम्बिकामातृकाभि —The tautology is Sakarian वने शृगालेन—indicates the extreme gravity of the offence The simile is faulty in that Vasant is compared to a शृगाल which is *masc*, it should have been शृगाल्या

P 274 चाटुशतताडन &c —He means—Had you accepted me my hands were eager to pat you with a hundred words of blandishment But now with the same I must pull you down from my car By this he indirectly hints that she should still accept him कर्षामि ते—One ते is superfluous We cannot connect the first ते with हस्ताभ्यां, for, if he is to pull by seizing her hands, then केशेषु becomes superfluous, again, the epithet चाटुशत० loses its propriety If we connect one ते with वरतनु and the other with केशेषु then the constr becomes awkward, and there is दूरान्वय also वालिदयिता—This was Tara यथा जटायु —Jatayu had nothing to do with Vali's wife So this is an instance of Sakara's speech being हतोपम.

first place I am guilty of having brought her here inconsiderately It was my duty to see who got in

P. 280 प्रभवति भट्टक शरीरस्य—*Cf* Shakespeare—

> "My life thou shalt command, but not my shame
> The one my duty owes, but my fair name,
> Despite of death that lives upon my grave,
> To dark dishonour's use thou shalt not have"
>
> —*King Richard II.*, I 1 166-169

येन—कर्मणा प्रारब्धेन Fate (the sum of the actions in a previous life which are ready to give their fruits and which shape the present life) भागधेयदोषै —implies the multiple nature of his sin अधिक न क्रेष्यामि—I do not wish to add to my past sins तेन—For this reason

परिभूतदश —परिभूता despised by all दशा यस्य, or rather परिभूत तिरस्कारोऽस्या अस्तीति परिभूता an abode of contempt, like पीता गाव, now see com प्रेष्य —one fit to be sent on an errand, a servant तस्मादमी &c —अमी i e men like Sakara The connexion between the first half and the second half is this—Even men in an abject state like Sthavaraka's hate sin and desire the fruit of meritorious deeds while men like Sakara, who ought to know better, multiply sin, and so deserve instantaneous destruction

P 282 रन्ध्रानुसारी &c — What Vita means is this—Since Sthavaraka has nobler and pious thoughts, he must be having a large fund of religious merit in store, but fate is रन्ध्रानुसारी and so notices the small portion of Sthavacaka's sins and punishes him with slavery Again, since Sakara has wicked thoughts, the fund of his religious merit must be very small compared to his store of sins, but fate is विषम in dispensing fruits, and it rewards Sakara for the small store of his religious merit and makes him the master and Sthavaraka his slave.

सर्वकाल &c —This must be a स्वगत speech, शिरश्चालनसज्ञा —This must have been when Vita seized him by the neck He has given me a hint by shaking his (or shaking off my) head that he won t allow me to do it, शिरश्चालनेन शिरश्चालनरूपा वा सज्ञा So I must send him away This is the remedy he speaks of Samjna could not have been given to Vasantasena with the head, it would have been a नेत्रसज्ञा

मल्लकप्रमाणै—मल्लक according to the old Com means a small vessel or cup formed of leaves (द्रोण in Marathi), or it may mean 'a wine cup' Some take it in the sense of 'a jasmine flower' The comparison occurs again in Act IX This word, with its variants गल्लक, गल्लकं, has occrred before Sakara in his usual absurd way calls his family बृहत्तर and compares it to a *mallaka*, which is very small, instead of to something very great, समुद्रप्रमाणैरिति वक्तव्ये मल्लक पत्रपुटस्तेन कुलस्य महत्त्व मौर्ख्या दुपमिनोति शकार (L D) Some propose to take *mallaka* in the sense of 'a wrestler whose dimensions are very huge,' but this is far fetched and in bad taste Had Sakara to refer to a wrestler he would rather have referred to a पर्वत Sl 29 occurs again at IX 7 with the reading नितरा for सुतरा

P 284 **विविक्तविश्रम्भरस**—See com, love has its flavour *i e* is properly enjoyed in the confidence of privacy (when the lovers are left to themselves)

न्यासेन—The cunning Sakara apparently accepts the charge, saying णाशेण which stands as well for नाशेन (for killing, that I should kill her), which he really means

अथ वा कपटकापटिक &c—Shows that Sakara is really very shrewd As कापटिक already means 'one acting fraudulently or cunningly' (see com), so the addition of कपट is intended to intensify the meaning, 'the clever rogue' Here it cannot be taken as अपार्थं वच हुलुभुलि—is a dialectic word for the Sanskrit कपट (*Cf* Marathi भूल) **बाले बाले**—वासु वासु is also the छाया **कामी**—भूयान्काम अस्यास्तीति one whose passion is stored up or excessive, *Cf* अहो कामी स्वता पश्यति। Sak II 2, कयाऽसि कामिन् Kum III 8

कष्टमया—क्लेशप्रचुरा. Sakara, finding his suit not granted, says this—'(Since you do not accept me as your slave then indeed), men are full of hardships, have to live a life full of misery' Some read किं ते वय काष्ठमया मनुष्या—'Are then we, thus despised (ते), made of wood, merely wooden images, having no feelings, *i e* who cannot feel the sting of rejection' But it is difficult to render शे by ते in Sanskrit, and as remarked by Dr Ryder, this seems to be an unnatural rendering in itself, and has no support in the context

P 286 **अवनतमुखी**—She hangs down her face (does not look at him), to indicate her extreme dislike to him **खलचरित निकृष्ट**—J V suggests अथ वा हे खल चरितनिकृष्ट (चरितेन स्वभावेन पापकर्मणा निकृष्ट base), but the parallelism with सुचरिचरित shows that the first way is better **जातदोष**—May mean—(1) who have given me offence or affronted me, or (2) are sinfully or wickedly disposed J V says अथ वा जाते जनने दोष अपवाद यस्य स जारज इत्यर्थ But this is far fetched **परिलोभसे**—We should expect परिलोभयसे or ०यसि, but, as the metre would not allow it, the author uses परिलोभसे, taking लुभ् as a root of the first conjugation, in which class, which is an आकृति गण, लुभ् may be included

सुचरितचरित विशुद्ध०—Also refers to Charudatta by implication **सुचरित०**—(1) of good actions, in that it gives delight, fragrance and honey, (2) of noble or virtuous life **विशुद्ध०**—(1) bright or beautiful in form, (2) pure, sinless or bright in body **मधुपा**—which are मकरन्दमार्मिका, hence, those who know how to apppreciate pure and steady love This is made clear in the following sloka (यत्नेन &c) J V remarks—गुणिषु गुणज्ञो रमते नागुणिषु हि तस्य परितोष । अलिरेति वनात्कमल न हि भेकस्त्वेकवासोऽपि ॥ इति न्यायात्

पलाश कृत किशुकोऽपि &c—The Palasa tree is also called Kimsuka, so both are the same The Palasa has bright red flowers which have no smell, so by comparing Sak to the Palasa tree Vasant meant to imply that he had wealth but no merits But Palasa also means a raw-flesh eater, a demon So Sakara thought that she purposely used the word Palasa in order to indirectly call him a demon, and herein lay the abuse

मोटयामि—मुट् 10 cl to pound with blows, hence to strangle, (*cf* Marathi मुटकणे) **सार्थवाहमनुष्यकामुकिनि**—Put in contrast with himself who is वरपुरुषवासुदेवक

कि स शक्र &c—We have again Sakara's absurdities **शक्र** and महेन्द्र are the same, so this is पुनरुक्त वालिपुत्र is Angada and not Mahendra, so this is आगमविरुद्ध (against history), similarly in other cases **रम्भापुत्र**,—A son of Rambha is not known Moreover, कालनेमि is not the son of Rambha, Kalanemi was an *asura*, son of Virochana and the grandson of Hiranya kasipu; he was slain by Vishnu He was however, born again

as Kamsa *Cf* आत्मानमिह सजात जानन्प्राग्विष्णुना हतम् । महासुर कालनेमि यदुभि सत्यरुध्यत ॥ Bhag P X Purvardha Adh I 68 Kalanemi is also mentioned in the Rama as an uncle of Ravana who was deputed by him to cause delay to and to kill Hanumat when he went to the mountain Gandhamadana to bring medicinal herbs Hanumat, however, came to know him, and seizing him by the feet hurled him whirling through air to Lanka where he fell before Ravana's throne and died *Cf.* कालनेमि दुराधर्षं रक्ष परमदुर्जयम् । चतुरास्य चतुर्हस्तमष्टनेत्र भयावहम् ॥ Ramayana

सुबन्धु may be a person named in the *Brihatkatha*, Subandhu, the poet and author of the *Vasavadatta*, cannot be meant here, as he is of a later date द्रोणपुत्र·—is Asvatthama, one of the celebrated heroes of the Mahabharata चाणक्य —A well known statesman and writer on civil policy and the minister of Chandragupta, also called कौटिल्य and विष्णुगुप्त in the *Mudrarakshasa* धुन्धुमार —A king of Ayodhya, of the solar race, properly named Kuvalayasva He was called Dhundhumara from his having slain Dhundhu, a demon who annoyed the sage Uttanka त्रिशङ्कु—A celebrated king of the solar race, father of Harischandra He loved his human body so much that he wanted to go in it to heaven With that view he asked his family priest Vasishtha to perform a sacrifice for him He having refused, he applied to Visvamitra, who underlook to perform the necessary sacrifice and invited all the gods to partake of it, they refused to do so whereupon Visvamitra raised him to heaven by his superhuman power The king rose higher and higher till his head reached the vault of heaven, whereupon Indra hurled him down He fell head downwards, when Visvamitra arrested his downward motion by saying 'Stay Trisanku, stay,' and the poor monarch remained suspended in space as a constellation in the southern hemisphere

P 288 भारते युगे—The age characterized by the story of the Bharatas (the Bharata war) This is absurd, for Sita lived in the early part of the Dvapara age Some think that this should have been भारते वर्षे, but there is no propriety in saying 'in the Bharata land'

असपूर्णमनोरथ —For she had come there to enjoy Charudutta's company, and this her desire remained unfulfilled

अथ वा वसन्तसेनोर्ध्वं &c —Although there was nobody to hear her cry, Vasanta thought that she, so modest, so graceful in her behaviour, should be ashamed of herself, if she were to cry aloud, fearing death, with this determination she allows herself to be strangled without a groan

एता दोषकरण्डिका &c —Such is the picture of the virtuous Vasant which Sakara's w cked mind presents to him The accusatives must be explained by supplying हत्वा or हतवान् (अहं) रक्ता तस्य &c —The second and the fourth lines are somewhat ambiguous The best way of taking the 2nd line seems to be—(तस्मिन्) रक्ता (अत्र) आगतस्य किल तस्य रमणे (loc for the dat) आगता (किं तु) कालागता, who, in love with him, came here, as I near (किल), to sport with him, who (Ch) had come here, but who (V) (really) came here to meet her doom Some separate किलागतस्य as किल+अगतस्य (see com), 'who is in adverse circum stances,' but the context requires आगतस्य From Sthavaraka's speech at p 274 Sakara guesses that Char had been waiting in the garden for Vasant for whom a carriage was kept at his door, but that she got into the wrong carriage, and came there when he had left after uselessly waiting for her नि श्वासाऽपि &c —अम्बा is a term of pity like तात (and not of endearment), 'the poor woman ' As the Chhaya stands, the meaning is—How should I describe my prowess here ? The miserable woman, deprived of her breath (मया नि श्वासा कृता) dies so as never to rise again Here अपि is redundant and is a Sakarian peculiarity He means—I did not use violence, I merely stopped her breath and she died नि श्वासेऽपि is another reading in the Chhaya (and from the Prakrit form of the word this seems to be better) In this case the meaning will be—'Why should I boast of the prowers of my arms ? She dies even at my breathing ' But this does not appear to be intended In the first place, it is too much even for Sakara to say that Vasant should die even at his breath Secondly, it cannot be well taken with Sita; we can somehow take नि.श्वासा with Sita (यथा भारते सीता नि श्वासा सती अम्रियत) Thirdly, सुमृता cannot be properly understood And fourthly, this meaning does not fit in well with the following Sloka wherein Sakara boasts of the valour of his *arms* So the reading in the text is preferable अम्बा—The Prakrit form अम्ब cannot be properly rendered as अम्बा. One MS reads अम्बशुमले (अम्बस्मरा) 'fit to be remembered like a mother'

which may be taken with सीता, but this has no propriety सीता यथा भारते—Sita has nothing to do with the Mahabharata Again, Sita did not die of violence So this is आगमविरुद्ध and हतोपम

P 290 शून्ये पुष्पकरण्डके—The constr is शून्ये पुष्पकरण्डके इति उत्त्रासिता सती मया सहसा पाशेन मारिता, who was frightened as the garden was lonely (and so no help could be expected) इति is ungrammatical after the loc ०करण्डके, we should expect शून्य पुष्पकरण्डकमिति सेवावञ्चित &c—This line is somewhat hard Dr Ryder says—The third line is desperate, so desperate that Regnaud does not attempt to translate it . We may tentatively translate 'My brother was disappointed of his honour, and my father, and my mother (who in this respect is) like that Draupadi'. But the line seems nearly hopeless" We do not think it is so hopeless सेवा means 'an agreeable service that brings pleasure to one', *cf* for this sense सेवित नाम आवुत्तेन Sak VI p 202, a son's exploit brings pleasure to his parents and to his brother, and so in a sense it is an act of service done towards them So this means—'My brother was deceived in that he did not see this agreeable act of his brother, *viz* this his exploit, his act of bravery (शूरत्व),' see com जे (Prakrit) may stand for य or या The *Chhaya* स वा वञ्चित removes the difficulty स वा वञ्चितभ्रातृक मम पिता *v l*, which means 'my father who deceived his brother (वञ्चित भ्राता येन)' is to be rejected as being against the context, Sakara is not likely to speak disparagingly of his father

अनेन पतता स्त्री व्या०—This is the dead woman whom Viraka sees in the trial scene, Act IX पातिता—we have been degraded or made sinners For not only he who commits sin is a sinner but also one who sees it being committed

P 292 अत्याकुल—may be an adv, 'in a very confused manner', or a substantive, 'what is very contradictory or distressing' न शुद्धति—does not become bright or clear, *i e*, free from misgivings शीर्ष—ought to be शीर्षण, so this is a Sakarism.

उदकवाहिनी—A river विगलिता—flowed out, dried up अलकृतभूषणे—*cf* आभरणस्याभरण Vik II 3 क्रीडारसो०—resplendent or graceful with the pleasure you took in amorous sports, or क्रीडारसस्य उद्भासिनि—you who added splendour to amorous sports, made them more charming सौजन्यनदि—The repetition of

the same comparison in the same verse mars poetic charm विपणि and पण्याकर — are used here in the secondary sense of 'a store house of' (and not a market place where love is sold, as it goes against the general drift of the sloka), where these exist in their fullness Cf with this--सौन्दर्यस्य तरङ्गिणी तरुणिमोत्कर्षस्य हर्षोद्गम कान्ते कार्मणकर्म नर्मरहसामुल्लासनावासभू । विद्या वक्रगिरा विधेरनवधिप्रावीण्यसाक्षात्क्रिया बाणा पञ्च शिलीमुखस्य ललनाचूडामणि सा प्रिया ॥ The Sl depicts karuna rasa

P. 294 कार्षापण-कर्षस्याय कार्ष कार्षस्य कार्षेण वा आपण कार्षापण, a coin of different values According to Manusmriti (कार्षापणस्तु विज्ञेयस्ताम्रिक कार्षिक पण VIII 136) it was a copper coin, according to Amara, it was of silver Probably it was of both According to Pri it was worth a rupee सवोडिक--According to Pri वोडी is a coin worth 20 cowries current in the Gauda country This is variously read as-(1) सवेष्टिक with a turban, (or, loin cloth), (2) सवेषिक with a dress or clothes, (3) सपोषण with nourishing or nutricious things Dr Ryder prefers the reading सकोटिक (with a *Koti* or ten millions) एष दोषस्यान &c —' Let this my exploit which is criminal (*lit* the cause of censure) be common with other men'—a roundabout way of saying 'Let the author of the crime remain unknown, do not give out his name' एष दु शब्दानां फलक्रम मे &c --*v l* 'let this continued reward of abusive words (charge of murder) be common to all men,' which virtually means the same thing, but the first reading is better

अप्रीति --Absence of joy, sorrow, repentance, 'feel sorry for what you have done' प्रीति--friendship with you परिभव०—causing disgrace, humiliating अनार्य—dishonourable, ignoble निर्गुण--(1) void of virtues, wicked, (2) without string

P, 296 नगरस्त्रीशङ्कित०--For comp see com , 'beheld with half closed eyes with fear by the towns-women,' *i e* they will hesitate to look at you lest they might be similarly treated by you अन्यस्या जातौ--जाति is used here in the sense of birth, 'in your next life'

व्यवहार देहि--व्यवहार is a law suit, judicial proceedings, see com on the word, at p 306, he means—'I shall lodge a complaint against you before the king and you will have to answer for your crime' यावत्यां वेलायां &c —These ornaments are

your property, but as you cannot wear them, I shall take them from you for wearing, and they will be mine so long only as I wear them अण्ण is also translated as अन्या (वेला) Some read मया तावद्दत्त as part of the next sentence ending with वेला and मम अण्ण तव as मम आज्ञा तव, and explain यावती वेला यावत्कालपर्यन्तमात्मनाम-लकरोमि तावती वेला त्वमात्मानमलकुरु इति शेष But this is not a good way What ground is there for supplying त्वमात्मानमलकुरु ? It is merely gratuitous, also, no purpose is served by saying 'Put on the ornaments just in the space of time required by me to do so' Again, अण्ण the Acc has to be taken in the sense of the Nom प्रासादबालाग्रप्रतोलिका—प्रासादबालाग्र has occurred before, see p. 56 प्रतोलिका properly means 'a street', but here it has the secondary meaning of 'the corridor or aisle of the turret,' for it will be seen from Sakara's speech on the next page that Sthavaraka was confined there after Sakar went to his palace, and from the side of which he leaps down afterwards, see Act X

P 298 आत्मपरित्राणे—Loc for the Dat मन्त्र —The secret *viz.* his having murdered Vasantasena नामाङ्कित —Marked with my name Pri says वसन्तसेनाया इति (see com), but that is not meant, for it was not Sakara's object to keep secret the name of Vasantsena आर्यपुरुष —A respectable man (whose testimony will be trustworthy) वाताली—a gust of wind or gale विशुद्धायां—is emphatic It appears that the slaughter of an animal was not allowed in the midst of a city inhabited by righteous people. अविद मादिके—expresses surprise mingled with fear

नासा छित्वा—*i e* having pierced the middle part of his nose. It does not appear from the play when this was done वाहित.—वाधित *v l*

P 300 त्वरितत्वरित —making great haste लङ्कानगर्यां गगने should be ०नगरी गगनन हनूम० इव महेन्द्र —Like (the monkey) Mahendra jumping upon the peak of Hanumat This is a Sakarian absurdity. He should have properly said–As Hanumat going to Lanka through space leaped over the earth, the nether world and the peak of the mountain Mahendra महेन्द्र —One of the seven Kula-Parvatas or chief mountains, each lying in each division of the continent, *viz* महेन्द्रो मलय सह्य शक्तिमानृक्षपर्वत । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता ॥ It is identified with Mahendramala which divides Ganjam from the valley of the Mahanadi and which

probably included the whole of the eastern Ghats between the Mahanadi and the Godavari

स्तिमितानि—Read तिमितानि (wetted) विस्तीर्णपत्राणि—with the feathers (forming the wing) spread out. पत्राणि इव like wings As Vasantasena came back to consciousness, she moved inside the heap of leaves, so that the leaves on both the sides moved up like the wings of a bird when extended L D translates पत्ता by पत्रा which he takes in the sense of birds' But पत्र by itself rarely occurs in the sense of a bird. To make पत्र have that sense we must add the possessive aff अ (अच्) which is added to the group अर्शआदि (Pan V 2 127), पत्राणि एषा विद्यन्ते इति पत्रा. Pri seems to have read एतानि विस्तीर्णप्राप्तानि (विस्तीर्ण विस्तारम् । भावे क्त । प्राप्तानि extended) पत्राणि इव स्फुरन्ति Dr Ryder takes पत्र to mean 'a leaf' all through. हस्त दर्शयति—दर्शयति does not mean 'shows', but 'puts out'

P 302 न पुनर्यथाऽऽर्यो भणति—'But not in the way as your reverence says it, *i e* as having conferred any benefaction on you' This brings out the nobility of her mind लतामवलम्ब्य —For, as a holy man the Bhikshu could not touch her so as to lend her the support of his hand एषा तरुणी &c —Here is a young woman, here a Bhikshu, walking by her side without touching her, thus (इति) my pursuit of piety is pure (above reproach)

P 304. हस्तसंयत &c —See com राजकुल—A king's court or relatives These have no power over such a man, as no guilt can be proved against him In Mr Godbole's Ed this verse is printed as prose The metre is an irregular Arya—the syllabic instants being 15, 17, 12 and 18 in the four padas respectively

ACT IX

The chief subject of this Act is the precipitate order of King Palaka to impale Charudatta, on the judge's submitting of his finding to him—an order which serves to add to the unpopularity of the king The judge had a good opinion of Charudatta, who was thought to be above such a crime But circumstances creep up in such a way as to lend support to Sakara's statement and to raise doubts about Charudatta s character Charudatta at first pleads not guilty, but finding Vasantasena gone and life without interest on that account, confesses the crime And the dropping of gold ornaments from Maitreya's arm-pit in his struggle with Sakara settles the point

P 306 शोधनक —The court attendant who had also to clean the seats and keep the court-house in order (as the root शुध shows) अधिकरणभोजकै —अधिकरण is the place where disputes are decided, a court of justice, तस्य भोजका —the masters persons in charge, the judge, and the other functionaries, such as the श्रेष्ठिन्, the Kayastha, &c When merely the judge is meant the word अधिकरणिक is used, see com व्यवहार —The decision of a case after hearing the arguments of both the parties, judicial procedure, see com , and *cf* Katyayana—वि नानार्थेऽत्र सदेहे हरण हार उच्यते । नानासदेहहरणाद् व्यवहार इति स्मृत ॥ मण्डप—The court विविक्त —clean अधिकरणिकानां—The judge and his assistants The pl does not seem to be used out of respect, for Sakara also uses the pl further on

सलिलजले —The repetitions in the sl are a characteristic of Sakara's speech, as often remarked सुविहितै —Well decorated The Gandharvas are well known for their singing and scarcely for the beauty of their limbs or dress गन्धव्वेहि गन्धर्वै) *v l*—Pri says प्रथमार्थे तृतीया Dr Ryder trenslates this as with Gandharvic, well turned limbs', and remarks—'The fact that the Gandharvas are male creatures, and the persons mentioned in the third line female need not trouble us, as the blunder may be attributed to Samsthanaka's ignorance '

P 308 क्षणेन ग्रन्थि· &c —It seems that Sakara, fresh from a bath, directly walked to the court, with his turban not put on now tying up his hair, now turning them and so on, as his whims guided him जूटक —is the peculiar knot of hair worn by

ascetics मुक्ता —set free and allowed to hang loose. The repetitions will be easily noticed

विषग्रन्थि—By this he refers to his dreadful crime. Some render विशगण्ठि by बिसग्रन्थि (a knot of the lotus stalk) in the case of कीट महदन्तर—A broad passage, i e I have hit upon a fine remedy, viz to fasten the guilt on somebody. दुर्वाचत्वरे—A quadrangular spot covered with the Durva grass.

श्रेष्ठिकायस्थादिपरि०—श्रेष्ठिन् was the recognized chief of merchants His presence was necessary for testing ornaments, counting money, &c and for dealing with questions referring to mercantile law For Kayastha, see *supra* p 182 His duty in the court was to take down evidence, make notes for the judge at his dictation, &c In fact the Kayasthas discharged the duties of notaries and attorneys "From the way in which they interfere," remarks Wilson, "they seem to sit as joint assessors or commissioners with the judges" The judge could be either a Brahamana, or a Kshatriya or a Vaisya, but the assessors were to be Brahmanas alone Later on, however, merchants were called in as appears from the Mitakshara *Cf* लोकरञ्जनार्थं कतिपयैर्वणिग्भिरधिष्ठित सद कर्तव्यम् See also Katyayana quoted in the com The judge submitted his finding on the issues of a case to the king who as the dispenser of justice passed the final order, *cf* निर्णये वय प्रमाण शेषे तु राजा later on

व्यवहारपराधीनतया—व्यवहार judicial administration, technically it means the finding out of the true facts, leading to final decision, from the statements of the parties, the evidence got by counsels, by questionings, cross examination of the witnesses, consideration of the doubts expressed, &c ०पराधीनतया—as this depends on others, *viz* the conflicting parties, their witnesses, &c The same is made clear in the next Sl, *cf* व्यवहारनीतय Sl 25 *infra*

P 310. छन्न—Buried in doubt, not clear, truth being presented as untruth, and *vice versa* पक्ष--Party of the plaintiff, अपरपक्ष of the defendant. अपवाद —blame or ensure, when a case is decided wrongly though on the strength of the evidence before the court

सन्त —good men, this seems to mean counsels engaged by the parties who, although good, i e upright share the faults of their clients, as they have to depend upon their statements

शास्त्र—The legal lore कपटानुसार—following up, tracing out, fraud or deceit तुल्यो मित्र०—i e a judge must be impartial, no consideration like—' This is my friend, this is my enemy '—ought to weigh with him स्वका —one's relatives Cf श्रुताध्ययनसपन्ना धर्मज्ञा सत्यवादिन । राज्ञा सभासद कार्या रिपौ मित्रे च ये समा ॥ Yaj -Sm. II 2

चरित ---The action, the course of arguments (put forth by the parties), or the true facts दृष्ट्वा—after carefully investigating or finding out धर्म्य —not departing or swerving from justice or virtue, righteous धर्म्येऽतिलोभान्वित v l.–Execedingly i e assiduously) fond of doing justice or just acts, धर्म्ये धर्मादनपेते कर्मणि, this is not a good reading, as अतिलोभा० has no special propriety द्वाभवि—This has puzzled the commentators, one takes this as भावे द्वा भावे पराभिप्रायविषये द्वा द्वार्भूत । द्वारवत्प्रवेशयोग्य. । पराशयग्राहीत्यर्थ । But this is forced and far-fetched, some interpret it as द्वाभवि when there is a door or opening, i e scope for it (as in the com.), but take it with परतत्त्व &c —firmly setting his heart on discovering, i e firmly resolved to find out, the absolute or final truth, (when there is a remedy or means for it). But this has no propriety, for wherein then will lie the skill or legal acumen of the judge, if he finds out the truth when there is the means for finding it out ? So it seems it is better to take this with न लोभान्वित , द्वाभवि (when there is scope for it, some one offers bribe) न लोभान्वित . Cf विकारहेतौ सति विक्रियन्ते येषा न चेतासि त एव धीरा. । Kum I 59 Or, we should supply स्थित सन् परतत्त्व etc Dr Ryder notices the reading द्वाभ्या वै and says—' (it) is much easier, (his heart devoted to others ' interests) in behalf of both parties (plaintiff and defendant) But it is difficult to see how to get this meaning out of the reading परतत्त्व —The highest or absolute truth; see com राज्ञश्च कोपा० — For, sometimes a judge has to incur the king's anger by deciding a case against the king's wish or understanding

चन्द्रालोके &c —By this they compliment the judge on being complacent and habitually disposed to please all कार्यार्थी—कार्य is a suit to be decided, कार्येण अर्थी, one wishing to lodge a plaint or suit, a litigant

P. 312 व्यवहारे—seems here to be used in the sense of 'the court', or it may mean 'litigation' व्याकुलेन—Causing disturbance, hard and perplexing, as involving the ruin or death of some great man (as Sakara was the complainant) भवितव्य—is bound, sure, to be The interpretation 'to day we shall have a very busy day' is not supported by the context भगिनीपति—is redundant after आवुत्त भगिनीं मातर च—is meant to convince Sodhanaka that he would do it by trying to bring every influence to bear on Palaka The Sakara's threat and the judge's consequent admission of the suit are intended to show the readiness of King Palaka to yield to back door influence and to take action under it without further inquiry

P 314 भीतभीता—Much frightened यद्यद्—The shrewd Sakara concludes from the judge's yielding to his threat that he would force the court to accept as truth whatever he would say

युष्माकमपि—He means—It is in my power to make you happy or unhappy—implying thereby that the judge and his assistants must not go against his wishes स्थिरसंस्कारता—Oh, the permanence—unchangeableness—of the impressions—mental culture–of one who is a complainant Said with reference to Sakara's words युष्माकमपि सुख &c which was an echo of the threat held out to the judge Sakara should not have spoken such words in the open court at least The judge means that the fellow would not give up his fooleries under any circumstances, and this is proved by the next speech of Sakara

भवान् कार्यार्थी—The question is according to the prescribed procedure for the conduct of a case in a court of law *Cf* काले कार्यार्थिन पृच्छेत्प्रणत पुरत स्थितम् । किं कार्यं का च ते पीडा—इति । Vyavahara-Mayukha. मल्लकप्रमाणस्य—See *supra* p 282 and our note thereon

राजश्वशुर—Sakara wants to impress on the judge the fact of his being connected with the king, in order to secure a favourable judgement from him किं कुलेनोपदिष्टेन—this sl has occurred before (VIII 29). *Cf* what Vidura says to Duryodhana–न कुल वृत्तहीनाना प्रमाणमिति मे मति । अन्तेष्वपि हि जाताना वृत्तमेव विशिष्यते ।। Mahabharata

P. 316 न पश्यामि वा—is a Sakarism. काञ्चनशत०—काञ्चनस्य शत भूषणानि यस्यास्ताम् प्रविश्य—better read प्रवेश्य (which is followed in the translation) बाहुपाश०—बाहुरेव पाश तस्य बलात्कारेण.

न मयेति &c.—व्यवहारपद a legal point. For the words न मया which Sakara uttered in his eagerness to deny his hand in the matter, and the manner in which he bit his lips afterwards, created a suspicion about his being the murderer in the mind of the judge, and he asked the scribe to write down those words as likely to serve as a clue to the unravelling of the mystery A judge ought to attach great importance to the words falling from the lips of a party unconsciously *Cf* स्वभावेनैव यद्ब्रूयुस्तद्ग्राह्यं व्यावहारिकम् । अतो यदन्यद्विब्रूयुर्धर्मार्थं तदपार्थकम् ॥ Manu VIII 78.

उत्वरायमाणेन—(1) rising up quickly, (2) making haste Some read त्वरा कुर्वाणेन as the Chhaya पायसपिण्डारक.—पायस is a dainty preparation of rice boiled in milk with sugar, or it may simply mean पयस अयं पायस 'of milk,' पिण्ड पिण्डाकार ऋच्छतीति पिण्डार (fr पिण्ड + ऋ to go + affix अ), पिण्डार एव पिण्डारक, the swelling up in the form of a ball of milk or Payasa (पयस् स्वरयोद्गमन यथा स्वनाशाय भवति तथा) J V takes this in the sense of greedy or eager for' (पायसपिण्डलोभिना) and sees a reference in पायस to Charudatta's destruction (like a man greedily swallowing hot पायसान्न and getting his tongue burnt) But in this case we don't get he meaning directly; we have to suppose the milk porridge to be very hot Some take पिण्डारक in the sense of 'a beggar' (पिण्डारो भिक्षके द्रुमे), *lit* one who goes out for food "A mendicant feasting on a preparation of milk. The story of a beggar who in his voracity swallowed hot milk dish and killed himself, must have been current in Sudraka s time, and Sakara refers to it in the manner of Sam Weller." Paranjpe.

ननु भणामि मयैव दृष्टा—Sakara explains away the matter saying 'I did not want to say ण मए, you did not hear me properly I was going to say—ण मए एव्व दिट्ठा.' कथं त्वया ज्ञात &c—From this speech of the judge it appears that he did not find fault with Sakara for wiping off what was written For according to law the judge is not to regard a statement made by a party spontaneously as final, but should have it written down tentatively to be corrected or modified afterwards according to subsequent evidence, *cf* पूर्वपक्ष स्वभावोक्त प्राड्विवाकोऽभिलेखयेत् । पाण्डुलेखेन (with a piece of chalk) फलके (on a board) तत पत्रे विशोधितम् । शोधयेत्पूर्ववाद तु यावन्नोत्तरदर्शनम ॥ Vya—May शूनशूना—Very much swollen; शून P p. p of श्वि मोघ—रिक्त (empty, destitute of) ग्रीवालिका—

neck, see com,, a Sakarian peculiarity, as the word आलि is added to ग्रीवा without authority or sense

P. 318 अवलम्बते—depends for proof अर्थानुसारेण—By following up the facts, what transpires in the course of the conduct of a case ०निष्पाद्य—i e the judge has to bring his legal acumen to bear on the facts supplied and to sift the truth from them and to give his decision

कुट्टिनि—Better read कुट्टनि Mark Sakara's levity of mind and wickedness He hates Vasantasena's mother for no fault of hers.

P 320 चारुदत्तो मित्रमिति—This is a reply to Sakara That Charudatta is Vasantasena's friend proves nothing against him. प्रथम पाद—According to writers on law litigation has four Padas—चतुष्पाद् व्यवहारोऽय विवादेषूपदर्शित । Yaj, Vyavaharadhaya Sl 8 तत्र प्रत्यर्थिनोऽग्रतो लेख्यमिति भाषापाद प्रथम । यथोक्त—परस्पर मनुष्याणा स्वार्थविप्रतिपत्तिषु । वाक्यन्यायाद्व्यवस्थान व्यवहार उदाहृत । भाषोत्तरक्रियासाध्यसिद्धिभि क्रमवृत्तिभि । आक्षिप्तचतुरशस्तु चतुष्पादभिधीयते ॥ Mitakshara on the above.

स्वैर—gently (and not in the tone of authority as in the case of a culprit) Mark the *samdhi*—स्व + ईर (ईर् to go and अच) अवस्थामभिशङ्कते—*Lit* the summons suspects my (miserable) state (poverty), i e since the king has called me, it shows, that he has entertained a suspicion about me on account of my poverty

P 322. ज्ञात—i e from the reports of his officers अभियुक्त इव—As if charged with some crime, under arrest Charu had offended the king in no way, so the only crime he could think of, as being the probable cause of his being summoned now, was the help he gave to Aryaka in making good his escape

वाशति—वाश् 4 conj is Atm, *cf* (शिवा) प्रतिभय ववाशिरे Ragh. XI 61, क्रूरा ध्वाङ्क्षा ववाशिरे Bhatti XIV 76 So the para here is anomalous Some defend it on the principle अनुदात्तेत्त्वलक्षणमात्मनेपदमनित्यम् Or this may be explained as वाश करोति वाशति अमात्य—here the judge, as a minister of justice अनिमित्तानि—For these ominous signs see com

शुष्कवृक्ष०—*Cf* कि नु खलु एष वायस आदित्याभिमुख विस्वर विलपति । Bhasa's Panch II A crow, sitting on a withered tree, facing the sun and uttering harsh cries, forebodes dire calamity See com घोरमसशयम्—Some take घोर as qualifying चक्षु It is,

however, better to take it separately असशय घोर वर्तते (see trans), for, if taken with the preceding sentence, असशय has no propriety

जिह्मित—rendered crooked, coiled भुजगपति·—The sight of a serpent confronting a person is ominous It is strange that a snake should be found in a street of such a crowded city as Ujjayini, and that too during day time. But the poet brings in one in his anxiety to bring together all ominous sights.

P 324 नयनं— the left eye; see *supra* p 250 And शार्ङ्ग·धरपद्धति—वामस्याध स्फुरणमसकृत्सङ्करे भेदहेतुस्तस्यैवोर्ध्वं हरति नितरा मानस दुःखजालम् । नेत्रोपान्ते हरति च धन नेत्रकोणे च बन्धु सव्ये चैतत्फलमविकल व्यत्यय चापसव्ये ॥ See also our note on किं न्विद स्फुरति p 222 शकुनिरपर —may be a crow or a vulture. The science of augury is called शाकुन after शकुनि

चिन्तासक्त &c —In this sl the court is compared to the ocean on account of the vast conclave of men gathered there and the presenee of animals like horses and elephants, serving as the instruments of destruction This shows that several judges sat in different compartments of the same building आसक्त devoted to, निमग्न plunged in, the whole means 'deeply engulfed or buried in thought ' मन्त्रिन्—A counsel. दूता —envoys or the wrangling advocates चार— spies or informers, they are compared to sharks because they furnish secret information to the court and lead to men's ruin. हिंस्रा —the sea monsters वाशक—pettifoggers, or law agents, who incite people to enter into litigation with one another These are compared to the herons that hover about to catch their prey ककस्तु लोहपृष्ठ स्यात्सदशवदन खर । रणालकरण क्रूर स च स्यादामिषप्रिय ॥ Rajanighanta नानावासक—*v. l* —those who put on various dresses (वस् to dress), *i e* disguises; spies, detectives

नीतिक्षुण्णतट—With its bounds broken by policy (like the shore of the sea broken by rivers), or नीति (subtle argumentation) एव क्षुण्ण तट यस्य, hence difficult or dangerous to approach J–V comments नीत्या . . कदाचिदसत्यमपि सत्यवत्सत्यमप्यसत्यवत् क्रियते नीतिविद्भिरिति विचारशैल्या दुर्गमत्वात्सुखेनावबोधाभावाच्च क्षुण्णतटसाम्यमवगन्तव्यम् । एतेन यथा हि बन्धुरतटभूमिषु अध्वगस्य पादस्खलन नियतमव्यभिचारि तथैव कुटिलाया दुरवग्रहाया च राजनीतौ विचक्षणस्यापि स्खलन स्वत. सभवीति प्रतीयते । हिंस्रै —उपलक्षित marked by its cruel deeds, or, on account the things dangerous to life, *viz.* water &c mentioned above दैवत —abl in तस् of दैव, coming from fate, or, दैवत may mean 'god' or the gods, for he says above सर्वथा देवता स्वस्ति करिष्यन्ति ।

According to Amara दैवत may be also *mas*. (दैवतानि पुंसि वा) Mammata criticizes the use of such words, though given as *mas*, as open to the fault अप्रयुक्तत्व, they being not so used by poets (अप्रयुक्तत्व तथाम्नातमपि कविभिरनादृतम्). J V quotes the following sl to show that दैवत *mas* is used by poets—यथाऽस्य दारुणाचार सर्वदैव विभाव्यते । तथा मन्ये दैवतोऽस्य पिशाचो राक्षसोऽथ वा ॥

घोणोन्नत—should properly be उन्नतघोण, so this must be taken as a case of the आहिताग्न्यादि class, आहिताग्नि, अग्न्याहित अकारण०—It is better to take the comp as in the com, "it ought not to be the abode of crimes attributed to it wilfully" If we say 'causeless', crimes then it will follow that it can be the पात्र of सकारणदूषणs, while the author means that such persons can never be guilty of sinful acts

न ह्याकृति &c—*cf* Das-Ch सेयमाकृतिर्न व्यभिचरति शीलम्, also यत्राकृतिस्तत्र गुणा वसन्ति, आकृतिमनुगृह्णन्ति गुणा (Viddh-Bhanj), and for the same thought differently expressed—यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वच । Kum V. 36

P 326 नियुक्ता—has a technical meaning It means 'assessors' who are non Brahmanas, here the श्रेष्ठी and the Kayastha ब्राह्मणोऽनियुक्त । सभ्यास्तु नियुक्ता । Vya-M II. प्रसक्ति—Connexion, friendship

P 328. भट्टक—Some take this as referring to Charudatta and the whole sl as one sentence लज्जया भीरुतया वा भट्टक (the master, *i e*, Charudatta—so called ironically) तन्न गूहति किं अपि तु गूहत्येव—Will not master (*i e* Charu) hide it now? he *will* J V. suggests an alternative meaning—तस्मात् भवान् न भट्टक पण्डित । स्वदोषनिगूहनादतिनीच एव । Pri reads नष्टक (is he one not doomed? He is).

सविघ्न:—Full of danger (on account of the gravity of the crime), or supply भवेत् after सविघ्न, the conduct of the case will be obstructed *i e* delayed (if you won't reply promptly) अल धैर्यं—We should expect धैर्येण, as it is, construe धैर्यमलमस्तु सत्यकथनायेति शेष, have firmness of mind sufficient to enable you to tell the truth. छल—equivocation, verbal quibbling कपटकापटिक—कपटेन जयति कापटिक, (कपट+ठक्—इक); कपटयुक्त कापटिक कपटकापटिक, the tautology is Sakarian

P 330 अभ्युक्षितोऽसि &c.—It is difficult to see what the poet's idea was when he wrote the first two lines of this Sloka,

and no satisfactory explanation of these can be given Dr Ryder also says—this verse is desperately hard बलाहक is a cloud, वारीणा वाहक बलाहक a comp of the पृषोदरादि class (irregular) According to J V (5th ed) the meaning is—You are not wet with rain-water and yet your forehead is drenched in perspiration (like that of one conscious of having told a lie) This may have been intended But, why चाषाग्रपक्षसदृश ? And what is the propriety of भृश ? Other commentators give no help Some say–चाषाग्रपक्षा हि वारिसपर्केण मलिना भवन्ति त्वन्मुख तु तत्सपर्काभावेऽपि निष्प्रभ &c 'The wings of the blue jay turn dark when sprinkled over with water, your face is darkened though not thus sprinkled' But चाषाग्रपक्षमिव cannot be legitimately taken with त्वन्मुख, and J V has given up this interpretation in his new ed (1917) हेमन्तपद्ममिव— Because the lotuses in winter being blighted by frost lose their freshness and bloom *Cf* जाता मन्ये शिशिरमथिता पद्मिनी वाऽन्यरूपा, Megh II 23, and मृणालिनी हैममिवोपरागम् । Ragh XVI 7 Sakara got perspiration on his forehead and changed colour as Charu. fixed his gaze on him Hence he says– your statement is false *Cf* ललाट स्विद्यते चास्य मुख वैवर्ण्यमेति च । अभियोगे च साक्ष्ये वा दुष्ट स परिकीर्तित । Yaj. II. 13, 5.

तारण— The swimming of दूषण —attributing of crime to *Cf* दोर्भ्यां तितीर्षति तरङ्गवतीभुजङ्गमादातुमिच्छति करे हरिणाङ्कबिम्बम् । मेरु लिलङ्घयिषति ध्रुवमेष देव यस्ते गुणान्गदितुमुद्यममातनोति ॥

P. 332. प्राकृत —A low-born fellow. प्रकृष्ट अकृत अकार्य (wicked or sinful deeds) यस्य न च ते जिह्वा &c.—Your action in impeaching Char is as heinous as that of an outcast expounding the Vedas, the penalty for which is the falling off of the tongue बलयसि— by bringing accusation against him. न च देहं हरति भू —The earth ought to open up and swallow you down She does not do it, this is wonderful *Cf* उपकारिणि विश्रब्धे शुद्धमतौ य. समाचरति पापम् । त जनमसत्यसध भगवति वसुधे कथ वहसि ॥ Hit

उदकोच्छ्रय —Its swelling mass of water. ०मात्रशेष i. e having deprived it of all its wealth, pearls, &c अवीर—a low-minded person, Charu being a दानवीर will never stoop to such a mean thing अवैरिजुष्ट - *V l* 'not committed (even) by one's foes'. This is not a good reading हा जाते &c —Vasantasena's mother, believing that her daughter was killed either by Sakara himself or by some one else, mourns her loss.

परिभव—gross insult or wrong, स एव विमानना disrespecting, or better still परिभवेन विमानना (its result, i e shame or chagrin caused by it, humiliation)

P. 334. चन्दनमहत्तरकेण–'By the great Chandanaka', this is said ironically, meaning thereby —'unduly proud of his post and insolent'

निर्मल० शशी—i e Charu. of spotless fame राहुणा—i. e. by Sakara seeking to inculpate him कूलावपातेन—By the subsidence of, tumbling down into (the stream) Cf कूलकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च। Sak V 21, गङ्गा रोधःपतनकलुषा Vik. I 7

वैषम्य &c —'The adverseness of worldly transactions or incidents' It is better to take लोकव्यवहार in this sense than in that of administration of law,' for in that case he would have said simply व्यवहारस्य. The judge was sure that Charudatta was innocent, but outward incidents had so combined as to prove him guilty See below, note on व्यवहारनीतय

इद—may refer to चारुदत्तवृत्त or कार्यं (this case). सकट—dangerous, intricate, सकटति (that which covers from all sides), fr कट + अ (अच्), or स dangerous and aff कट (कटच्); सबाधार्थासशब्दात्स्वार्थे कटच् अहो—expresses surprise and sorrow सुसश्ला —Well-connected ०नीतय —The legal points or proofs (which almost showed that Charu was guilty) For in the first instance Vasantasena's mother admitted that her daughter had gone to Charudatta's house Secondly, there was Viraka's statement that Vasantasena was being taken to the P garden in Charudatta's carriage that was covered Thirdly, the remains of the dead body of a woman actually found there proved Sakara's assertion to that effect This made the judge dubious about his own conviction that Charudatta was innocent, and he was at a loss to know how to set aside the evidence as worthless and declare Charu not guilty Hence his remark मतिस्तु &c.

एव मनुष्यस्य &c —The Upama here is vitiated by the fault अनुचितत्व, as the bees delightfully alighting on full-blown flowers are compared to misfortunes छिद्रेष्वनर्था &c —is also the fourth line of the well known Subhashita क्षते प्रहारा निपतन्त्यभीक्ष्णं धनक्षये दीप्यति जाठराग्नि । आपत्सु वैराणि समुल्लसन्ति छिद्रेष्व० ॥, and also of the Sl in Hitop. एकस्य दुःखस्य &c I. 205

P. 336 किं—this should be taken with the last line, किं तद्ग्राह्य भवति, न तद्विचारणीयं किम्, or, न may be a reply to the first question, किं तद्ग्राह्य भवति । न (not at all), तद्विचारणीयमेव अवचय—By the rule हस्तादाने चेरस्तेये Pan III 3 40, the root चि takes घञ् (अ causing वृद्धि) when the sense is "taking something with the hand, except in the case of stealing" So we should have अवचाय But we find the form अवचय in use; how to defend it? The वृत्तिकार says हस्तादानग्रहणे प्रत्यासत्तिरादेयस्य लक्ष्यते, i e the Sutra implies 'nearness' of the thing to be plucked When such is not the case, the root takes अच् and we get अवचय. Here also the flowers were out of the reach of the hand, as Char speaks of 'bending down the creepers,' and so अवचय is right ह्री अनेन—By this i e Charu.'s being unseated, which showed that his guilt was taken as proved

हा ब्राह्मणि—He refers to his wife Dhuta मिथ्यैव नन्दसि &c— The line is rather obscure, owing to the difficulty of the meaning to be assigned to परव्यसनेन It is variously interpreted as, 'although beset by terrible misfortune', (परेण श्रेष्ठेन व्यसनेनोपलक्षित), with mere childish amusements or sports' (परेण केवलेन व्यसनेन बाल्यसुलभेन क्रीडनेन J. V), but this seems to be unusual It is better to take परव्यसनेन as 'misfortune being far removed from you' (पर दूर यद् व्यसन तेन), you not knowing what misfortune is Another way is पर व्यसन यस्मात्तेन मया, 'you always take delight in my company thinking me to be beyond the reach of misfortune, but you do not know what has befallen me to day' *Cf supra* एतेनार्यचारुदत्त आत्मानं विनोदयति । P 218

P 338. अस्या आभरणं—Read अस्य आभरण. The masc form इमस्स cannot refer to Vasantasena as observed by Dr. Ryder, who translates—"It was right for her to give him the jewels (to stop his crying), but not (for me) to receive them"

रतिर्वा—Or rather, Rati of this world रति may also mean 'the sentiment or flavour of love' अविशेषेण—Without distinction, the very embodiment of We may also separate as विशेषेण '(who can be) particularly, or eminently, called' &c शेष &c—He could not say 'बाहुपाशेन घातिता,' he loved Vasanta so tenderly

P 340. तपस्वी—He pities him for being so wicked as to be the tool of the god of death. He means—It is the god of death

who wants to kill me, this fellow is निमित्तमात्र उद्यमानमपि--See IX 32 दोषात्--owing to my labouring under the disadvantage of poverty

विहार --See p 302 आराम--a delightful garden, आरमन्ति जना अत्र, रम् with आ and अ(घञ्)

अनीश —Not rich, poor उच्छृङ्खल—*Lit* one who has broken through all social and moral bonds, a perfect libertine ०भण्ड—a reviler or utterer of abusive language, a rogue This may also be taken saparately Some read ०भाण्ड, कृता जनस्य दोषास्तेषा भाण्ड the vessel of crimes you (falsely) impute to others One Com has taken कृत in the sense of हिंसित, taking हिंसित as a noun, and the comp कृतजन as one of the शाकपार्थिवादि class—हिंसाप्रधाना जना (murderous people) तेषा दोषा तेषा भाण्ड, but this is useless labour, and the meaning attributed to कृत is obscure

काकपद &c —See *supra* p. 54

P 342 The ornaments were actually found with Maitreya This was to all appearances the last and the most convincing proof of Charudatta's guilt So the officers hang down their faces, as they had openly declared their opinion that Charu would never be guilty of a crime of that kind. विस्तर —a collection or number of Mark the Samdhi, we have विष्टर when the meaning is 'a seat or a tree', वृक्षासनयोर्विष्टर Pan VIII 3 93

भूतार्थ —The fact, *viz* that the ornaments were given by Vasantasena herself to his son for making a golden toy-cart with, but that they were given in his (Maitreya's) charge to be returned to her as he (Charu) did not like to keep them. नृपतेश्चक्षु —Here the judge He is दुर्बल because his ken is limited by the facts proved before him and cannot penetrate beyond them and see the real thing दैन्य—Miserableness, helplessness For it will be taken to be a lie invented to explain away the matter somehow, as Vasanta was not alive to bear testimony to it It will spoil the judge's opinion and lead to an inglorious death What Charu. says here is not true The judge had openly expressed his belief in his innocence and his attitude towards him is sympathetic throughout this scene. So

had Charu told the truth, with Maitreya to corroborate it, the judge would have readily believed it He again misses an opportunity when the assessors ask him the suggestive question कथमेतानि &c (see page 344) and he evades the answer by simply saying एव गतानि । आ इदम्. This shows that the poet does not want him to do it He wanted to have Char.'s crime proved somehow and has done it at the expense of his hero This is a flaw in the construction of the plot The poet should better have dropped these two speeches

अङ्गारक॰---In this sl. Charu is compared to Jupiter, a planet of the Brahmana class, Sakara to Mars, a malignant planet and opposed to him, and Vidu to a comet suddenly appearing by his side to help the destructive influence of Mars The comp अङ्गारकवि॰, if dissolved as अङ्गारक विरुद्ध यस्य, must be taken as one of the आहिताग्न्यादि class Brihaspati is represented as in the lowest position and therefore not powerful enough to resist the adverse action of Mars on him Here Mars is represented as the enemy of Jupiter This is according to the opinion of the ancient astrologers Modern astrologers, headed by Varahamihira, do not regard Mars as an enemy of Jupiter *Cf* जीवेन्दूष्णकरा कुजस्य सुहृद , Brihajjataka II 16, and जीवो जीवबुधौ सितेन्दुतनयौ व्यर्का विभौमा क्रमात् । वीन्द्वर्का विकुजेन्दवश्च सुहृद केषाचिदेव मतम् ॥ *Ibid* II 15 This is one of the proofs of the antiquity of the play. अक्षिभ्या &c — Your eyes have convinced you that these are the same ornaments; but you do not say it in words

P 344 ननु भणामि &c.—The sentence ends at the second न खलु, जानामि being understood अनभिज्ञात.—It is not recognized by me The छाया should rather have been अनभिज्ञात to suit the context, as in the case of सो ज्जेव एसो ण वेत्ति p 342 घटित —should also be read as घटित. She means — These may be the imitations of the ornaments of my daughter made by the same workman.

The judge endorses the same view by saying वस्त्वन्तराणि &c भूषणगुणस्य— is equivalent to गुणवतो भूषणस्य excellent ornaments कृतहस्तता--dexterity of hand got by practice आर्यचारुदत्तीयानि-- This is addressed to the mother एव गतानि &c —Here Charu shows his weak-mindedness. सत्यमिति द्वे अक्षरे— सत्य, these are two syllables only, but how potent are they ! (As shown above) अलीकेन—by अलीक, which is trisyllabic Or, सत्यमिति द्वे

only the two syllables स and त्य are अक्षरे everlasting; so hide not these by अलीक, falsehood, which is not everlasting.

आभरणानि &c.—Charu gets a little irritated and says this 'I do not know much about the ornaments about which so much fuss is made, I only know that' etc अस्मद्गृहात्—and not from the Pushpa garden

P 346 कर्कशा कशा —i. e strokes of the whip. mercilessly inflicted (for getting a confession from you). सहास्माकं मनो॰—See trans The judge still hopes that Charu would tell the truth and establish his innocence and thus enable him to let him off स्त्रीरत्न —Better read स्त्री रत्न separately for Sakara says व्यापादिता, which agrees with स्त्री शारीरो दण्ड —Capital punishment, death by being impaled.

प्रसीदन्तु &c —Mark the nobility of the old lady's mind Fully convinced inwardly of the innocence of Charu, she wishes that he at least should be saved, if her daughter was gone अहमर्थिनी—She means—'It is my daughter who is killed, I am therefore the proper person to lodge a complaint. I do not wish to do it Why should you then order his death?' Poor woman! She did not know that according to criminal law the plaint lay between the king on one side and the culprit on the other, it did not matter who gave the information आत्मन सदृशं—Worthy of my great power

P 348. निर्णये &c —*Cf* यथाध्यक्षो नृप शास्ता सभ्या कार्यपरीक्षका । Vya—May., see *supra*, notes to p 310 मनुरब्रवीत्—See com The Brahmanas were exempted from capital punishment by Manu, not out of partiality, but because at his time they were men given to holy pursuits and committed atrocious crimes very rarely, and if one was guilty of such a crime, ignominious banishment was more torturing than death to one who was held in reverence by the people. *Cf* what the Mahabharata says—वपन द्रविणादानं स्थानान्निर्वपण तथा। एषो हि ब्रह्मबन्धूना वधो नान्योऽस्ति दैहिक ॥ Adi 7 57 अक्षतं—unimpaired, intact शूले भज्यत—Break up his body on a stake, i. e. impale him

निकार—extreme humiliation, insult (here, mutilation of the body), *cf* सुदुसह प्राप्य निकारमीदृशम् Kir I 43. अविमृश्यकारी—For he ordered his death without considering his previous unimpeachable character A king ought to decide a case impartially—धर्मशास्त्रं पुरस्कृत्य प्राड्विवाकमते स्थित । समाहितमति पश्येद् व्यवहारान-

नुक्रमात् ॥ Naradasmriti श्वेतकाकीयै—who make false statements, from श्वेतकाक (which does not exist) and ईय, see com Some explain it as 'resembling a dog (श्वा), a deer (एत) and a crow', i e servile, timid and cunning See Nilakanta on उपायै श्वेतकाकीयै प्रियकामा यशस्विनी। Mah-Bha Adi 47 11 शासनदूषकैः—Who bring a stigma on the king's administration (his wish being to do absolute justice) This is the व्यवहारदुष्टता referred to in I 7 It will be seen that this attack on the judge is quite groundless Perhaps he refers by श्वेतकाकीयै to Sakara, who, he thinks, might have gone to the king and advised him to pass capital punishment on him, see sl 43 below (अथ रिपुवचनाद्वा).

अम्बां—His mother. अपश्चिमं—नास्ति पश्चिम (posterior) यस्य तद्यथा in a manner in which there is none posterior to it; for the last time पश्चिम v l means the same thing, but अपश्चिम constantly occurs in plays, cf अयमपश्चिमस्ते रामस्य शिरसा पादपङ्कजस्पर्श । Uttar. I, अयमत्र ते जन्मन्यपश्चिम पश्चिमावस्थाप्रार्थितो मकरन्दबाहुपरिष्वङ्ग । Mal-Madh IX, तात अम्ब मेऽपश्चिम प्रणाम । Nag V मूले छिन्ने—मूल is the father Char देहप्रतिकृति.—The bodily representative See com

P 350 बटु—often used as a depreciatory term or to show contempt, cf चाणक्यबटु Mud, निवार्यतामालि किमप्ययं बटु &c, Kum V 83.

विषसलिल &c —These are the different ordeals for proving one's innocence Cf तुलाग्न्यापो विष कोशो दिव्यानीह विशुद्धये । महाभियोगेष्वेतानि शीर्षकस्थेऽपि योक्तरि ॥ Yaj.-S II 95 ०प्रार्थिते—sought (i e proper) to be decided by विचारे—my case, lit the consideration of my crime वीक्ष्य—having looked into (i e proved) my crime Four of the five modes of testing one's innocence by an ordeal mentioned by Yajnavalkya are given here, viz (1) making a man taste poison without being affected or harmed by it, or (2) keeping him under water while another swift going man ran the distance covered by an arrow discharged and brought it back, or (3) by placing him in a scale pan with equal weights put in the other, and then seeing that his pan rises up if innocent, or (4) by observing that he remains unburnt in fire for a certain space of time, after the performance of some preliminary rites These are thus given by Yaj.—त्व विष ब्रह्मण पुत्र सत्यधर्मे व्यवस्थित । त्रायस्वास्मादभिशापात्सत्येन भव मेऽमृतम् ॥ एवमुक्त्वा विष शार्ङ्ग भक्षयेद्धिमशैलजम् । यस्य वेगैर्विना जीर्येत्तस्य शुद्धि विनिर्दिशेत् ॥ (110, 111) सत्येन

माऽभिरक्ष त्व वरुणेत्यभिशाप्य कम् । नाभिदघ्नोदकस्थस्य गृहीत्वोरू जल विशेत् ॥ समकालमिषु मुक्तमानीयाद्यो जवी नर । गते तस्मिन्निमग्नाङ्ग पश्येच्चेच्छुद्धिमाप्नुयात् ॥ (108, 109). तुलाधारणविद्वद्भिरभियुक्तस्तुलाश्रित । प्रतिमानसमीभूतो रेखा कृत्वाऽवतारित ॥ त्व तुले सत्यधामाऽसि पुरा देवैर्विनिर्मिता । तत्सत्य वद कल्याणि सशयान्मा विमोचय ॥ यद्यस्मि पापकृन्मातस्ततो मा त्वमधो नय । शुद्धश्चेद्गमयोर्ध्वं मा तुलामित्यभिमन्त्रयेत् ॥ (100, 101, 102) करौ विमृदितव्रीहेर्लक्षयित्वा ततो न्यसेत् । सप्ताश्वत्थस्य पत्राणि तावत्सूत्रेण वेष्टयेत् ॥ त्वमग्ने सर्वभूतानामन्तश्चरसि पावक । साक्षिवत्पुण्यपापेभ्यो ब्रूहि सत्य करे मम ॥ तस्येत्युक्तवतो लोह पञ्चाशत्पलिक समम् । अग्निवर्णं न्यसेत्पिण्ड हस्तयोरुभयोरपि ॥ &c (103, 104, 105).

दातव्य—should have been given (had I been found guilty). **ब्राह्मण**—may be derived as—(1) ब्रह्मण अपत्य, by adding अ (तस्यापत्यमिति अण्), or (2) ब्रह्म वेदमधीते । तदधीने तद्वेद इति अण्, or (3) ब्रह्म जानाति इति, by adding अण् by शेष । Pan IV 2, 92 **पतसि नरकमध्ये**—For अदण्ड्यान्दण्डयन्राजा दण्ड्याश्चैवाप्यदण्डयन् । अयशो महदाप्नोति नरक चैव गच्छति ॥ Manu. VIII. 128 It is difficult to understand this chafing and wrath of Charu, when the evidence went against him and was supported by his own admission finally

ACT X

This, the last act of the play, contains its twofold catastrophe, *viz* (1) that of the principal part, the acquisition of Vasantasena, raised to the dignity of a wife by royal order, and (2) that of the underplot, *viz* the acquisition of the kingdom of Palaka by Aryaka Charu is conducted through the streets of Ujjayini to the place of execution In the meantime Vasantasena who was revived by the Bhikshu who accidentally saw her, arrives on the scene of execution, escorted by him, just at the time when the executioners are about to kill Charudatta. Her appearance fills the Chandalas with joy, who release Charudatta and wish to kill Sakara instead Sarvilaka comes to the place just then and relates to Charudatta how Palaka was killed and Aryaka set on the throne He also further tells him that the kingdom of Kusavati was conferred on him (Char) by the new king and also that Vasantasena was raised to the dignity of a wife

P 352 तत्किं &c —This seems to be addressed to Charudatta तत्किं—What then ? What help is there ? You must follow us न कलय कारण—Do not think of the reason The King's command is absolute The Chandalas then offer some consolation to Char, telling him that they would execute their duty with such skill as to make him feel the pain of death as little as possible नववध &c See com —(1) in effecting the slaughter and fettering (of a person) newly condemned, or (2) in managing to bind a man for the first time for being put to death, or better still, (3) in leading (to the place of execution) the man bound for being &c. (नव वधार्थं बन्ध यस्य तस्य नयने).*

करवीर—(Mar कण्हेर) Oleander 'Sweet scented Oleander or rose-bay' (Wilson) बध्यपुरुषा०—वध्यौ appointed to kill; executioners; वध्यौ च तौ पुरुषौ च, Karma comp., or see com. मन्द०—मन्द little (being consumed)

पितृवन—a cemetery. विरस—discordantly, harshly रक्त-गन्धा०—anointed with red sandal, (2) with बलि—besmeared with drops (गन्ध) of blood, or the smell of blood बलि—not

* "The difficulties of this verse are diminished if we can regard Karana as the representative of the Sanskrit Karana 'pain' We may then translate—'What then? Do not consider the pain, being adepts in the new-fangled managing of executions and fetterings, we are skilful in cutting off heads and impaling in short order'" Dr. Ryder

the usual काकबलि daily offered after the Vaisvadeva, but a special offering to some deity or a ghost &c, of cooked rice covered with flowers, blood &c तर्कयन्ति—eagerly expect Cf तस्या पातु . तर्कयेस्तिर्यगम्भः Megh I 53

"The paraphernalia and circumstances of a public execution according to Hindu fashions are interestingly described here, the scantiness of the official attendance shows that the people were as easily managed then as at any subsequent period The character of the executioner corresponds precisely with that of the Roman carnifex, and in like manner the place of execution is the public cemetery, or place of burning the dead The criminal is dressed as a victim with very classical decorations" Wilson

P 354 कालपरशु०—The comp may also be taken as—कालरूप deadly परशुधारा. (the strokes of the edge of) ताभि सज्जनपुरुषद्रुम—The tree in the form of a man (yielding shade to) good men–to avoid the repetition of ideas. सज्जन may be taken in the sense of 'good' (see trans), सज्जन पुरुष एव द्रुम तम् *cf. supra*, IV 32 व्यापारा—Actions, modes of operation ०हस्तकं—impressions of the extended palm पिष्टचूर्ण—(1) rice flour, or पिष्ट and चूर्ण sesamum powder, see also com पशूकृत—turned into a beast that is to be victimized तारतम्य—तरतमस्य भाव, discretion, proper judgement एतद्—this (calamity or misfortune) इन्द्र—i e. the high pole set up in the Indra festival (see note on इन्द्रमह p. 186), it was to be secretly removed See Kalikapurana quoted in the com Some understand by इन्द्र a king, being deposed and banished

हण्ड—and हण्डे are vocative particles used in addressing persons of the lowest class आहीन्त and गोह are the names of the two Chandalas किं रोदिति &c—As the women of the city, looking out of the windows of houses lining the street through which Charu was being conducted, were shedding a profusion of tears, the executioner mistook it for torrents of rain-water, and asks the question पतति वज्र—The fall of the thunderbolt, a thunder clap is the sign of rain

P 356 प्रणालीभि—प्रणाली (*cf* Marathi पन्हळ) is a conduit for carrying away rain water from the tiles, an aqueduct

सलोप्त्र—with the stolen things or property, fr लुप् 6 cl. P A to steal, and त्र (ष्ट्रन्), also written as लोत्र (fr लू), *cf* लोप्त्रेण गृहीतस्य कुम्भीलकस्यास्ति वा प्रतिवचनम्। Vik II. p 59

P 358. मखशत०—Performed from time to time by his ancestors and by himself before he was reduced to poverty सदसि—in the sacrificial assembly निबिडचैत्य—निबिड crowded with sacrificial priests and Brahmanas. चैत्य —A sacrificial shed or place of worship चीयते असौ चित्य the sacred fire got by rubbing, चित्या the generation of fire; तस्य तस्या वा इद (स्थान), by adding अ (अण्), तद् —*scil* गोत्रं his race (because the Chandalas named his father and grandfather). असदृश० घुष्यते— He was sorry as the sacred name of his family was defiled by being uttered by the Chandalas. Some take तदसदृश० as one word in the sense of 'a completely different type from that of the Brahmanas', but तद् cannot syntactically refer to ब्रह्म in निबिड &c If so taken it may refer to कुल; but in this case recourse must be had to Lakshana, कुल meaning कुलपुरुष This sl with the readings यद् for मे and निधन for मरण, and the speech read as एष सागरदत्तस्य सुत आर्यविनयदत्तस्य नप्ता.. गणिका वसन्तसेना सुवर्णलोभेन मारितेति, is quoted in the D-Rup under I 46 as an instance of प्रसङ्ग, one of the angas of अवमर्शसंधि, it is also quoted in the Sah-Dar under VI 104 The principal fig of speech in this sl. is उदात्त, see K-P X 29

सुरुचिर०—The comp is a नित्यसमास. सुरुचिर is added, as an ordinary coral may be of a very faint colour, or सुरुचिर may be taken with अधरोष्ठ सनिभाधरोष्ठि—see com , or we may dissolve अधर (the lower lip) ओष्ठ (the upper lip) च अधरोष्ठ ०सनिभमधरोष्ठ यस्या , some take अधरोष्ठ as a comp of the शाकपार्थिवादि class (अधरसहित. ओष्ठ· अधरोष्ठ) The figures of speech in this sl are two Upamas, Vishama (since the two contradictory things अमृतपान and विषपान are mentioned) and also रसवदलंकार, as the शृङ्गार implied herein subserves the Karuna. See Sah-Dar X 95, 96

गुणरत्ननिधि:—see com ; रत्ननिधि may also mean 'the ocean'. असुवर्ण—The reading असुवर्णमण्डनक, which is explained as नास्ति सुवर्णमण्डन यस्मिस्तद्यथा तथा (without any gold ornaments), violates the metre, as we get 11 instead of 12 Matras in the *pada* सर्वं खलु &c —Mark how the Chandalas express noble sentiments throughout this scene चिन्तायुक्त:—Uneasy or distressed with anxiety, *i. e.* they express anxiety on account of

वस्त्रान्त०—वस्त्रान्तरुद्ध *v. l.* वस्त्रान्तरे inside the garment रुद्ध &c Herein Charu endorses the sentiment expressed in the last verse. परोऽपि बन्धु: &c —*Cf.* the Subhashita इह लोके हि धनिना परोऽपि

स्वजनायते । स्वजनोऽपि दरिद्राणां तत्क्षणाद्दुर्जनायते ।।, and for the idea more poetically expressed रिक्त सर्वो भवति हि लघु पूर्णता गौरवाय । Megh I 20 स्वजातिमहत्तर—Charu so addresses one of the Chandalas on account of the noble sentiments expressed by them in their speeches किमस्माकं हस्तात् &c — For it is sinful for a Brahmana to receive Dakshina or any charity from a low caste person

P 360 तत्परलोकार्थं &c — *Cf.* पुन्नाम्नो नरकाद्यस्मात्त्रायते पितरं सुत । तस्मात्पुत्र इति प्रोक्त स्वयमेव स्वयंभुवा ।। Manu IX. 138

आवुक — in Prakrit stands for पित , *cf* अथावुक जनक Amara. चिर— long (until my son reaches manhood) इव निवापोदकभोजन— निवाप (fr वप् with नि and aff घञ i. e. अ added कर्मणि or भावे, न्युप्यते निवपत वा) is the offering, generally libation of water, to the Pitris or manes He means— Rohasena being a boy, the water he will offer by his tiny hands would not be sufficient to allay his (Char 's) thirst It is a Hindu belief that the departed forefathers subsist on the food and water offered to them by their descendants For the rite see Manu III 203, 215, 223 *Cf.* the lamentation of Dushyanta at Sak VI 25

यज्ञोपवीत— यज्ञार्थमुपवीत यज्ञोपवीत, उपवीत is the sacred thread (see Ragh XI 64) in its proper position (also called सव्य) *viz* it being placed on the left shoulder and worn crosswise, passing under the right arm, this is the position when rites are performed with reference to the gods, the other positions are प्राचीनावीत—also called अपसव्य— (when the sacred thread is placed on the right shoulder) and निवीत (when it is placed round the neck and hangs down both ways) निवीत मनुष्याणा प्राचीनावीत पितृणामुपवीत देवानाम्। Jaiminiyanyayamalavistara See Amara II 7, 49, 50

अमौक्तिक—मौक्तिकादन्यत् सौवर्णादन्यत् असौवर्णं, here the sense of the negative particle is तदन्यत्व, or नास्ति मौक्तिक यस्मिन् &c ब्राह्मणानां—The sacred thread, although commonly worn by the three upper classes, came to be the chief badge of the Brahmana class, like the bow of the Kshatriyas देवतानां &c —For the neces sary position of the sacred thread when making offerings to gods or the Pitris, see note above

P. 362. निरुपपदेन—उपपद a word or epithet of respect prefixed to a name as आर्य, श्री &c ; *cf* कथ निरुपपदमेव चाणक्यमिति

नार्यचाणक्यमिति । Mud III अहतमार्गा--(1) with its course unimpeded, wilfully, (2) with her motion unobstructed उद्दामा—उद्गता दाम्न, broken off from restraint किशोरी—a young mare, प्रत्येषितु—To override, to tax, here पुरुष must be supplied as the object Some read प्रतीष्ट as the छाया of पडिच्छिदु, which means (1) the desired end, (2) the desired place, or it may be an adv, 'as it (fate), or she (mare), likes'

व्यपदेशा.—व्यपदिश्यतेऽनेन that by which a person is known or distinguished, titles, distinctive appellations, &c शुष्का—are dried up, i e gone, have become extinct, and yet should not the head &c, or this may be taken as a question—Are all his titles gone, or empty, i e vain, (because a murder is imputed to him)? 'Should not the head' &c The reading पणमिअ मत्थके is better With this reading the meaning will be व्यपदेशा शुष्का (titles or appellations are vain), अस्य किं प्रणम्य मस्तके न कर्तव्य what of him should not be borne on the head with a bow, i e what circumstance in connexion with him is here which does not deserve high honour? Pri reads शुष्का अपि प्रदेशा विनमितमस्तकेन &c paraphrasing प्रदेशा by अङ्गानि His limbs even are parched, what has he to do with bent head, i e he should not bend his head, although he has killed a woman and hung down his head, no one can blame him' But this explanation is very unsatisfactory

जनपदस्य—जन पद्यन्ते move अत्र इति जनपदो देश a country, i e. its people, or जनपद the people, भवेज्जनपदो जानपदोऽपि जनदेशयो। Medini The comparison to the eclipsed moon shows that Charu also would soon be freed from the imputation and his character cleared up असेन—Across the shoulders, i e round the neck करवीर०—It was customary to cast a red garland round the neck of the person to be executed and to make him carry the stake also *Cf.* Mud II 21. VII 4, and तत प्रावेशति .... वध्यवेषधारी शूल स्कन्धेनादाय ..चन्दनदास । *Ibid.* VII.

आघात---The place of execution, आहन्यते अत्र, हन् and aff अ (घन् अधिकरणे). अनुप्रयामि—walk on and on towards Cf आसन्नतरतामेति मृत्युर्जन्तोर्दिने दिने। आघात नीयमानस्य वध्यस्येव पदे पदे ॥ Hit IV 72 शामित्रं—शमितु इद शामित्र (by adding अ (अण्) in the sense of तस्येद), the place of the शमिता or the carver and immolator, i e the place where the sacrificial animal is killed

आलब्धु—To be killed, लभ् with आ (Atm) means 'to kill' and immolate an animal at a sacrifice, cf प्रातेर्वै पशूनालभन्ते । Sat Brah As the root is transitive, the infinitive here has a passive force, but as this is grammatically inaccurate, the reading आलब्ध इव is preferable, here, however, आलब्ध must be taken in the sense of consecrated (अभिमन्त्रित) for a sacrifice, and not in that of killed, as it would go against the simile

चाण्डाली—He means—We are not Chandalas by our actions (कर्मणा), we have not got the sinfulness and cruelty &c that characterize the Chandala class. This is made clear in the second half येऽभिभवन्ति &c.—By this they indirectly refer to Sakara and Palaka

P. 364 सास्त्र—adv, or adj qualifying पुत्र इद तत् &c—Cf प्रसव खलु प्रकर्षपर्यन्त स्नेहस्य । अन्त करणतत्त्वस्य दाम्पत्यो. स्नेहसश्रयात् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ।। Uttar. III 17 अचान्दन &c —चन्दनस्येद चान्दन, उशीरस्येदमौशीर तन्न भवतीति अनौशीर not made of Usira (the fragrant root of the herb *Andropogon Muricatus*, called वाळा in Marathi), cf नन्दयति चन्द्रचन्दननिष्यन्द जडस्तव स्पर्श । Uttar VI 13 This is an instance of वत्सल रस, see Sah.-Dar III 251

काञ्चनकलश०—He is compared to a pot of gold (and not of earth), to show that he will bear the strain and remain unharmed डुब्बन्त (मज्जन्त)—Cf Marathi डुबणे

P 366 व्यसनकृता—व्यसन may mean poverty, adversity, or the calamity, viz his being charged with the crime of murder ०कृशा v l—reduced, i e wretched, disgraceful, owing to व्यसन मया—The reading त्वया is not good, as the proclamation was अनेन चारुदत्तेन मारिता

वासपादपः—Cf *supra* सुजनशकुनाधिवास sl 4, p 354 दण्डनिगड—The chains fastened crosswise to restrict his motion It does not mean 'stocks', as the *cheta* was not put into stocks शृणाम इति पूर्ववत—i e as far as न पुनरेतेनार्येण

द्रोणमेघ—A particular class of clouds discharging rain plentifully and producing luxuriant crops, see com For the idea *cf.* अभिवृष्य मरुत्सस्य कृष्णमेघस्तिरोदधे । Ragh X. 48 This occurs again in sl 39 below

P 368 सूपेन—सुवति रसमिति सूप. शालीयकूरेण—कूर *m. n.* boiled rice, food, *cf. supra* इतश्च कूरच्युततैलमिश्र &c IV. p. 158.

खड्खण—A sharp ringing sound शत्रुविनाशो नाम &c—This and the following sentence are an instance of Sakara's spiteful nature and levity of mind Death he can lightly treat of His typical humour is also seen further on in that he says—यस्या वेलाया-मस्मादृशो प्रवरमानुष &c, see page 370 विणाशे नाम—विणाशेण v l वावादअन्त—is to be properly rendered by व्यापादयन्त which means 'killing', but is used for व्यापाद्यमान, being a Sakarian peculiarity, or we should read वावादिज्जन्त as some do

P 370 अविनय—Immodesty, haughtiness, arrogance. दुष्टबलीवर्द—scil Sakara This shows how unpopular Sakara was, being held in contempt even by Chandalas द्वारं पिधत्त—otherwise he will enter in and bring some disaster on you प्रणयिजनकल्पपादप—see supra p 52 (notes p 32) रत्नकुम्भसदृश—i e a superbly rich and a worthy person

P. 372 अपवारितकेन—see supra p. 58 एतत्सुवर्णक &c—Mark the ready-wittednese of Sakara which enables him to turn an incident to his advantage शोभनं भणति—The Chandalas, although noble minded, not having the penetrating eye of a judge, are easily led to believe in the story of Sakara by the scars on Cheta's back.

P 235. एतावान्मे विभव—Cf विदू०—एतावान्मे मतिविभवो भवन्त सेवितुम्। Malav II p 58 निष्कारणो०—Karm. comp, ०पगतश्चासौ बान्धवश्च This may be separated as ०पगत बान्धव; but it will spoil the sense धर्मशील—As shown by his pious desire to save the life of an innocent man, even at the risk of losing his master's favour न सवदति—is not in agreement with it, does not favour it

P 374 आश्रमं—To a hermitage, i e leave the town and retire to a forest त्वमप्येव—For his fear was roused by Sakara's asking the Chandalas to kill his son together with him Cf the similar advice of Chandanadasa to his son in the Mudra—पुत्र चाणक्यविरहिते देशे वस्तव्यम्। Act VII p 346

न युज्यते प्राणपरित्याग—For if one commits suicide the penalty is—असूर्या नाम ते लोका अन्धेन तमसावृता। तास्ते प्रेत्याभिगच्छन्ति ये के चात्महनो जना.॥ Isavasyopanishad 3.

P 376 शङ्खल—The stick used for beating the drum. पालिका—Turn, cf. Marathi पाळी अरे तव—This shows that even the Chandalas considered it a horrible sin to kill Charu.,

and so each wanted the other to do it बहुविध लेखक कृत्वा—Drawing lines or making marks in various ways It is difficult to know what their mode of decision exactly was It was not certainly casting lots, as is shown by this stage direction. So probably it was as Mr Sharma has it —They drew lines without counting them Then marked every third line If after the last mark there remained one line, it was the turn of the first headsman, if two, of the second If nothing remained, then they had to draw lines again. लेख (or लेखक) may mean a scratch or a line.

P 378. वृद्धिमहोत्सवेन—On the festive occasion of the blissful or joyous event, or वृद्धि may mean 'the extension of the race' राजपरिवर्त—Mark the poet's skill in gently intro ducing the revolution to be shortly announced किं किं राज-परिवर्त &c —Sakara is alarmed at the very mention of a change of kings, for where would he be if his brother in law, Palaka, would lose his throne? वध्यपालिकाया —L D says-लेख कियत्य पालिकास्तव मम च कियत्य आसन्नावाम्यामुपभुक्ता वा का का इत्येव गणनरूप लिखितदर्शनरूप च व्यवहारमित्यर्थ । This was a device to delay the execution of Charudatta

धर्म —Religious merit प्रबलपुरुष—He refers by this to the Judge, king Palaka and Sakara स्वस्वभावेन—Her own natural disposition, *i e* magnanimity

प्रतिवृत्त—Turned or hanging down परिवृत्त *v l* —turned upside down, (being pierced through) दीर्घ—With outstretched bodies (to reach the dead body) वेश इव—like the dress *i e* form of grim laugh (अट्ट-विकट)

P 380 उत्तिष्ठत्प०—उत्तिष्ठत पश्चात्पतत वसनपातिका—The falling down of a garment which is taken up again शवस्य—of the dead body which rises up again in a new form This is a reflex of the sentiment expressed in वासांसि जीर्णानि यथा विहाय &c Bg. II 22 *Cf.* मृत. को वा न जायते, Hit

अस्थानपरिश्रान्ता—exhausted (fainted) in an improper, *i e.* out of the way place, or अस्थाने may mean in a place out of her house (स्थानादन्यत्र अस्थाने) विषमभरक्रान्ता—Weighed under an uneven load. This simile has occurred before, see p. 98

P 382. उत्तान —lying supine or flat (on the back) सम—evenly, in a straight line एकप्रहारेण &c.— This was against the

king's order which was to impale Charudatta, the Chandalas were doing it on their own responsibility, as the lesser of the two evils Death on the stake would have been more agonizing सह्यवासिनी—The goddess Durga in her fierce form known as Chandika, the patron deity of the Chandalas, Bhils, and such other fierce tribes She was also called after the mountain on which her temple was located, *e g* सह्यवासिनी, विन्ध्यवासिनी, &c Here she is called सह्य० which shows that the Chandalas came from the mountain Sahya.

P 384 यथाज्ञप्त—The second Chandala thinks that the sword fell down because they tried to go against the king's order त्वरितमेषा—Pri seems to omit एषा चिकुर—The hair of the head (चि इति अव्यक्त कुरति sounds) उरसि पतति—For Charu was lying supine on the ground जीवति चारु०—is a question यज्ञवाटगतस्य—वाट *m n* an enclosure, a piece of enclosed ground, *cf* similar words such as वेशवाट, श्मशानवाट &c The Chandalas being connected with the court knew that the king was engaged in a sacrifice

P 386. Sl. 39 —*Cf supra* sl. 26 भ्रान्त मन &c —Construe वा अथ वा मम भ्रान्त (under delusion) मन एना पश्यति। अथ वा वसन्तसेना न मृता सा एव इयम्! जीवातुकाम्यया—With the desire to restore me to life, from जीवातु and aff. काम्या, *cf* गोकाम्या *supra* p 118 जीवातु means 'revival' (जीवित), or the elixir of life (जीवनौषधि), जीवातुरस्त्रिया भक्ते जीविते जीवनौषधौ। Medini *Cf* रे हस्त दक्षिण मृतस्य शिशोर्द्विजस्य जीवातवे विसृज शूद्रमुनौ कृपाणम्। Uttar II 10; जीव्यते अनेन इति जीवातु fr जीव् and the Unadi aff आतु, see Unadi I 79 रूपानुरूपेण—रूपस्यानुरूपेण सादृश्येन लक्षितेत्यर्थ अन्या—Some other, *i e* some nymph of heaven who can assume the desired form निमीलिताक्ष एव—Such is the effect, described by poets, of the thrilling joy experienced by a lover at the touch of his love after separation, *cf* राम—(आनन्दनिमीलिताक्षः एव।) सखि वासन्ति दिष्ट्या वर्धसे। Uttar III p 88, राजा—(निमीलिताक्ष एव। स्पर्शं रूपयित्वा। अये उर्वशीगात्रसपर्कात् &c. Vik IV p 212

विद्या इव—*i e* like the Samjivani (life reviving) Vidya or spell, (which was first known and practised by Sukra, the preceptor of the *Daityas*) For the सजीवनौषधिस, see Agni Purana, Adh 284

P. 388 देह—is neu here, see com अहो प्रभाव &c.—*Cf* as a parallel what Pururavas says in Vik —अहो विरुद्धार्थसपादयितेप्सितलाभो नाम। पादास्त एव शशिन सुखयन्ति गात्र बाणास्त एव मदनस्य ममानुकूलाः &c, III 20.

वरवस्त्र—It is better to take this in the sense of 'the bride groom's garment' From this it seems that it was customary to give red garments to bride grooms to wear We read in the Nagananda, 4th Act, of red marriage-garments being given to Jimutavahana which he uses as the insignia of death

अतिदक्षिणतया—Vasa thinks that in his extreme kindness of heart or generosity Char must have sacrificed himself for some one else and must not have told the fact that he was quite innocent in the matter

प्रभविष्णुना—Powerful, as he had high influence with the king मनाक्—a little, almost Char thinks lightly of the great calamity that had threatened his life

P 390 वृषभकेतु—The bull-emblemed god, Siva दक्षयज्ञस्य हन्ता—The destroyer of the sacrifice of Daksha, his-father-in law He first glorifies Siva, and afterwards his friend Aryaka, who also had destroyed the sacrifice of Palaka, killing him, as Daksha was killed by Siva

Daksha was one of the ten sons of Brahman, being born from his right thumb, and the chief of the ten Prajapatis or patriarchs of mankind One of his many daughters was Sati, who was espoused by Siva Once Daksha performed a great sacrifice, to which all the gods and sages were invited, but neither his daughter Sati nor her husband Siva Sati, however, decided to attend the sacrifice herself, but when she went there she was greatly insulted, whereupon she threw herself into the fire and perished (see also Kum. I 21, and our note *ad loc*) When Siva heard this he was exceedingly wroth, and, according to one account, himself went to the sacrifice, completely destroyed it, and pursued Daksha who ran away in the from of a deer, and at last decapitated him According to another account, Siva tore off a hair form his *Jata* and dashed it on the ground, whence there arose the mighty Virabhadra, who was ordered by the god to go and demolish Daksha's sacrifice Thereupon he, accompanied by several *ganas*, went to the sacrifice, completely routed it, putting to flight all the gods and the sages, and according to one account beheaded Daksha himself

भेत्ता षण्मुख—षण्मुख is a name of Karttikeya, the Indian Mars (god of war) He is said to have pierced the mountain Krauncha, whence he is called *Krauncha-darana* Krauncha is also the name of a demou (who had lurked in the mountain Krauncha) slain by Karttikeya Here he fitly refers to Karttikeya as the great leader of the divine forces against the demons तदनु—shows that next in rank stands Aryaka as a great hero

शेषभूतां—like the शेष or शेषा, the garland of flowers cast off from an idol which is held sacred and received with veneration This shows implicit obedience with reverence *Cf* तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे। Kum III 22, गुणानुरागेण शिरोभि र्ह्यते नराधिपैर्माल्यमिवास्य शासनम्। Kir. I 21, and इमं देवशेषापदेशेन (*v l*) तस्य हस्तं प्रापयिष्यामि। Sak III p 73

०मन्त्रहीनं—*Cf* दौर्मन्त्र्यान्नृपतिर्विनश्यति Bh Nit 42 प्रकर्षात्—may be taken as used adverbially, 'greatly, in a high degree', or as the Abl of प्रकर्ष excellence, greatness of power राज्य—should have been omitted, as it is, we may construe—बलारे राज्यमिव वसुधाधिराज्यं शत्रुराज्यं प्राप्तम् बलारि—The enemy, *i e* killer, of Bala, brother of Vritra In several passages of the Rigveda Bala appears as *Vala*, being the name of the cloud fancied as the demon of darkness, also called वृत्र—fr वृ to cover, see our note on that world at Ragh. III 62 Vala *lit* means the coverer of the heavenly cows – the pent up rain-water Indra destroys the demon with his thunderbolt and sets free the cows *Cf* इन्द्रो यद्वज्री धृष्यमाणो अन्धसाऽभिनद्वलस्य परिधीन् Rv I 52 5, यो गा उदाजदपधा वलस्य II 2 3, see also X 67 8

जाल्मा —'You thoughtless men' (जाल्मोऽसमीक्षकारी स्यात् Amara.), as they were thronging there for nothing

गुणबद्धतया—(1) held *i e* drawn by his merits, (2) held by a rope A boat also when nearing the shore is drawn to it by means of a rope ज्योत्स्ना०—जोत्स्ना in the case of Char is Vasantasena उपराग —An eclipse, उपरज्यते इति fr रज् with the aff अ (घञ्) आर्जव—ऋजोर्भाव straightforwardness, an open confession of one's crime

P 392 महापाप —Theft was held a great sin, *cf* ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहुः संसर्गश्चापि तैः सह ॥ Manu XI 54 आर्यवृत्तेन–This is put in to justify his action (आर्यवृत्तः अकार्यं न करिष्यति), he did it in the interest of the people (as Palaka was a bad king) यथाऽऽह तत्रभवान्—Read rather अत्रभवान्

उज्जयिन्यां—goes with प्रतिष्ठितमात्रेण वेणातटे—Vena, a tributary of the Narmada on the bank of which Kusavati was situated कुशावत्या —Kusavati, also called कुशस्थली, the city founded by Kusa, Rama's son (see Ragh XV 97) was the capital of Dakshina Kosala, situated in the defiles of the Vindhya mountain. It must have been to the north of the Narmada, but

south of the Vindhya, and is probably the same as Ramnagar in Bundelkhand उपयुज्यतां—It should be enjoyed by you, *i e* it is at your service.

०बाहुबद्ध—should be ०बद्धबाहु, Sudraka is very fond of such compounds

P 394 उद्दाम इव गर्दभ—Sakara's humour does not leave him even in distress

राष्ट्रियबन्ध—may mean (1) राष्ट्रियस्य मम बन्ध, the being bound, the seizure, of me, the king's brother in-law, *i e* people are ready from all sides to seize me Some take बन्ध in the sense of enemies (बध्यते अनेनेति बन्ध विपक्ष), my enemies have surrounded me from all sides,—or (2) the king's men have surrounded me &c व्यापादयाव—We have used the dual as this is said by the two Chandalas who had gone in search of Sakara, see p 386, many editions, however, give the plural व्यापादयाम in the *chhaya*, in that case it refers to the people

P 396 शरणमुपेत्य पादयो पतित &c —*Cf* बद्धाञ्जलिपुट दीन याचन्त शरणागतम्। न हन्यादानृशंस्यार्थमपि शत्रु परंतप॥ Rama Yudh-K 18, and अवध्या ब्राह्मणा गावो ज्ञातय शिशव. स्त्रिय। येषा चान्नानि भुञ्जीत ये च स्यु शरणागता॥ Maha Udyog 36, 66 The metre of stanza 55 is defective, the second pada being short by two matras, some propose, therefore, to read either य शरणमुपेत्य or शरण समुपेत्य to remedy the deficiency It is also suggested that the last pada should be read as कर्तव्यस्तूपकारहत, to avoid the absence of *Samdhi* between the third and the fourth padas as they are These conjectures, however, are not supported by any MS authority.

नेपथ्ये कलकल—The passage from here to Charudatta's speech युष्मत्प्रसादेन on p 402, is an interpolation by one Nila Kantha (see com) who says that as the author had not brought all his characters together at the close, for fear of the representation of the play lasting till sunrise, he supplied the omission See the verse quoted in the com See also remarks on this scene in the Introduction

P 398 महीतल &c—*i e* you deserve a place in heaven पतिव्रते—is significant, you are a *Pativrata*, who should die only when I am dead, *cf* Harita-आर्तार्ते मुदिते हृष्टा प्रोषिते मलिना कृशा। मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता॥ त्वरया क्षण—supply आवश्यक; for each moment was important. भिन्नत्वेन—*i. e.* without the

or conduct of the world, or worldly existence, *cf* the sl from the Sak. quoted in the com कूपघटिकान्याय—The maxim of the action of the water-wheel and the buckets, *viz* as the wheel turns, some of the buckets filled with water go up, some are emptied of their contents, while there are some that move up half filled being loosened It is thus used to denote the various vicissitudes of worldly existence It is also called घटीयन्त्रन्याय *Cf* आपद्गत हससि किं द्रविणान्ध मूढ लक्ष्मी स्थिरा न भवतीति किमत्र चित्रम्। किं त्व न पश्यसि घटीर्जलयन्त्रचक्रे रिक्ता भवन्ति भरिता भरिताश्च रिक्ता ॥ *Prabandhachintamani*, as quoted by Col. Jacob in his *Laukika-nyayanjali*, Part II घटिका—क्षुद्र घटः घटक ह्रस्वे इति कन्, and the fem aff. आ

भरतवाक्य—The last stanza of a play is so called, because it is chanted by the actor, divested of his dramatic character, the play having already ended, see com, it generally contains an expression of good wishes for general prosperity, &c It may have been also so called after Bharata, the father of the Indian drama, to perpetuate his memory

क्षीरिण्य.—प्रभूत क्षीरमासा विद्यते इति, इन् shows excess सर्व-सपन्न०—The comp. should rather have been सपन्नसर्वसस्या As it is, it must be taken as सर्वाणि च तानि सपन्नानि च सस्यानि यस्या (खञ्जकुब्जादिवत्समास.) सन्त—Good men, or learned men, as they are generally poor, *cf* for this sense त सन्त श्रोतुमर्हन्ति सदसद्व्यक्तिहेतव। Ragh I 10 श्रीमन्तः—The presence of the word श्री in the concluding stanza is auspicious For, as Patanjali says, मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते.

०रिपव—रिपु fr रप् 1 P. to speak out distinctly (रपति दोष) and the Unadi aff उ (कु), र being changed to रि, by Unadi 1, 26 धर्मनिष्ठा—Firmly devoted to their duty, which is pre eminently the protection of the subjects, *cf* क्षत्रियस्य परो धर्म प्रजानामेव पालनम्। Manu. VII 144 or धर्मनिष्ठा सन्त पृथ्वी पान्तु govern the earth being unflinchingly dutiful or just Some construe the last two lines as—जन्मभाज सततमभिमता परस्परसमता सन्त मोदन्ता, ब्राह्मणा सन्त सन्तु, श्रीमन्त प्रशमितरिपव धर्मनिष्ठा च भूपा &c सहारो नाम—सहार that in which all the incidents are brought to one focus, their legitimate end, the catastrophe

APPENDICES

I.

The Metres Used in the Play, Their Definitions and Schemes

1 Sanskrit Verse is regulated by quantity, and not by accent as in English A पद्य or stanza consists of four पादs or quarters A *Pada* is regulated by the number of syllables (अक्षरs) or syllabic instants (मात्राs) When the *padas* are all in one metre, it is called a सम वृत्त, to which type most of the metres conform, those are अर्धसम वृत्तs wherein the first *pada* corresponds with the third and the second with the fourth, called respectively the 'odd' and the 'even' *padas*. A third class is विषम वृत्तs, which are very rare

2 The vowels अ, इ, उ, ऋ and ऌ are short, and the rest long The quantity of a syllable is determined by its vowel A syllable with a short vowel is called लघु (light), and one with a long vowel is called गुरु (heavy)

3 But a लघु syllable becomes गुरु if it is followed by an *Anusvara* or a *Visarga*, or a conjunct consonant, or when it occurs at the end of a *pada*[1].

4 Three successive syllables form a गण (foot), marking a short syllable as ⏑ and a long one as—, the different गणs, which are eight in number, may be exhibited as follows[2] —

य ⏑ – –, र – ⏑ –, त – – ⏑, भ – ⏑ ⏑, ज ⏑ – ⏑, स ⏑ ⏑ –, म – – –, and न ⏑ ⏑ ⏑ A short syllable is often indicated in the Definition by the letter ल and a long one by ग.

5 The *Mrichchhakatika* contains in all 21 varieties of Sanskrit metres, which we give below in alphabetical order The metres are also named, in most, cases, in the com. in this edition

1 सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

2 आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

The Prakrit metres are not given here, as they are not needed by the University students, and also because of the prevalent uncertaityn of readings in Prakrit The curious reader may consult *Prakrita-Pingala* or similar works

अनुष्टुभ्—(Also called श्लोक) Def श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥ There are many variations of this metre, but the one defined is the commonest Each *pada* of it consists of eight syllables of which the sixth is long and the fifth short and the seventh in the 2nd and 4th *padas* is short and the 1st and 3rd *padas* long The rest of the syllables may be either short or long This is the shortest metre in general use, and is easily recognizable

Examples—

I 2, 16, 34, &c

आर्या—Def यस्या प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥ This belongs to the class of metres regulated by the number of मात्राs or syllabic instants The four *padas* contain respectively 12, 18, 12 and 15 *matras*. Like an *Anushtubh*, an *Arya* too, is easily recognizable Ex -- I 8, 11, 33, &c

इन्द्रवंशा—Def [जतौ तु वंशस्थमुदीरितं जरौ] तच्चेन्द्रवंशा प्रथमाक्षरे गुरौ। This is the same as वंशस्थ (see below) with the first syllable long This does not occur independently in this play, but is employed in I 46 and III 7, which are thus उपजातिs (see below)

इन्द्रवज्रा—Def स्यादिन्द्रवज्रा यदि तौ जगौ ग । 11 Syllables Scheme—त, त, ज, ग, ग Ex —IV 16, V 49, X 11, 21, 48, 58

उपजाति--Def. [स्यादिन्द्रवज्रा यदि तौ जगौ ग । उपेन्द्रवज्रा जतजास्ततो गौ ॥] अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ [इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥] An *Upajati* is a mixture of one or more *padas* of इन्द्रवज्रा (see above) with one or more of उपेन्द्रवज्रा (see below), so as to form one stanza. A mixture of other metres also in this manner is called an *Upajati* Thus in I 46 we find one *pada* of इन्द्रवंशा and three of वंशस्थ, and in III. 7 two *padas* are in उपेन्द्रवज्रा, one in इन्द्रवज्रा and one in इन्द्रवंशा Both of these are *Upajatis* The student is recommended to scan the metre of each *pada* and find out

its name for himself in each case. The other examples of *Upajati* are—I 38, III. 6, IV 1, 12, 15, 32, V 21, 29 40, 44, 47, 52 VIII 27, 30, IX 10, 26, X 6, 16, 40, 43

उपेन्द्रवज्रा—Def उपेन्द्रवज्रा जतजास्ततो गौ। 11 Syllables, Scheme—ज, त, ज, ग, ग Ex —I 6, IV. 23, VI 3.

[औपच्छन्दसिक —See Malabharini below]

गीति—Def. आर्यापूर्वार्धसम द्वितीयमपि यत्र भवति हंसगते। छन्दोविदस्तदानीं गीतिंताममृतवाणि भाषन्ते॥ This is just like an *Arya* except that the last *pada* contains 18 *matras* instead of 15, so that both the halves of the stanza are similar. *Ex* — V 34

पुष्पिताग्रा—Def अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा॥ Odd *padas*-12 Syllables Sch — न, न, र, य Even *padas*-13 Syllables Sch —न, ज, ज, र, ग. This is an अर्धसम वृत्त *Ex* —I 24, 56, II 7, III 10, 21, 22, IV 4, 27, 28, VIII 4, 8, 15, 32, X 13.

प्रमिताक्षरा —Def प्रमिताक्षरा सजससैः कथिता। 12 Syllables Scheme — स, ज, स, स *Ex* X 56

प्रहर्षिणी—Def म्नाशाभिमनजरगाः प्रहर्षिणीयम्। 13 Syllables Scheme — म, न, ज, र, ग The pause occurs after the third syllable. *Ex.*—IV 2, V 50, VI 1, VII 8, VIII. 41, IX. 27, X 25, 33, 47, 49.

मालभारिणी—(Also called औपच्छन्दसिक, of which it forms a special variety) Def विषमे ससजा गुरू समे चेत्सभरा येन तु मालभारिणीयम्॥ Odd *pada*-11 Syllables Sch — स, स, ज, ग, ग Even *pada*-12 Syllables. Sch — स, भ, र, य This is an अर्धसम वृत्त *Ex* —I 3, 5

मालिनी—Def ननमयययुतेय मालिनी भोगिलोकैः। 15 Syllables Sch — न, न, म, य, य. The pause occurs after the eighth syllable. *Ex* —I 31 57, IV 20; V. 17, VII 3, 5, VIII 42, IX. 12, 43, X 3, 12, 34, 46

वंशस्थ—Def जतौ तु वंशस्थमुदीरितं जरौ। 12 Syllables Sch —ज, त, ज, र *Ex* —I 7, 10, 53, II 10, III. 8, 17, V. 37, VII. 4, VIII. 7; IX 25. This is also called वंशस्थबिल

वसन्ततिलका—Def उक्ता वसन्ततिलका तभजा जगौ ग । 14 Syllables Sch —त, भ, ज, ज, ग, ग *Ex* —I. 9, 12, 13, 17, 20, 22, 27, 35, 49, III 3, 4, 9, 14, 16, IV 9, 14, 26, V. 1, 2, 4, 8, 13, 15, 33, 36, 42, 45, VI 2, VIII 23, 24, 26, IX 9, 16, 19, 22, 28, 29, 34, X 31, 44

विद्युन्माला—Def मो मो गो गो विद्युन्माला । 8 Syllables Scheme—म, म, ग, ग *Ex* —II 8

वैश्वदेवी—Def बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ । 12 Syllables Scheme—म, म, य, य The pause occurs after the fifth syllable *Ex* —III 13

शार्दूलविक्रीडित—Def सूर्याश्वैर्यदि म सजौ सततगा शार्दूलविक्रीडितम् ।. 19 Syllables Sch —म, स, ज, स, त, त, ग The pause occurs after the twelfth syllable *Ex* —I 14, 32, 36, 37, II 12, III. 5, 11, 12, 18, 20, 23, IV 6, V 5, 6, 14, 18, 20, 23, 24, 27, 35, 46, VII 2, 7, VIII 5, 11, 38, IX. 3, 4, 5, 14, X 60

शिखरिणी—Def रसै रुद्रैश्छिन्ना यमनसभला ग शिखरिणी ।. 17 Syllables Sch —य, म, न, स, भ, ल, ग The pause occurs after the sixth syllable *Ex* —I 15, V 12, 22, 25, VI 4.

सुमधुरा—Def म्रौ भ्नौ मो नो गुरुश्चेद् हयऋतुरसैरुक्ता सुमधुरा । 19 Syllables Scheme—म, र, भ, न म, न, ग The pauses occur after the seventh and the thirteenth syllables *Ex*.—IX 21

स्रग्धरा—Def म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् । 21 Syllables Scheme—म, र, भ, न, य, य, य. The pauses occur after the seventh and the fourteenth syllables. This is the longest metre in common use *Ex*.—I 1, 4, 48, X. 59, 61

हरिणी—Def नसमरसला ग षड्वेदैर्हयैर्हरिणी मता ।. 17 Syllables. Scheme—न स, म, र, स, ल, ग The pauses occur after the sixth and the tenth syllables. *Ex* —IV. 3, IX. 13

